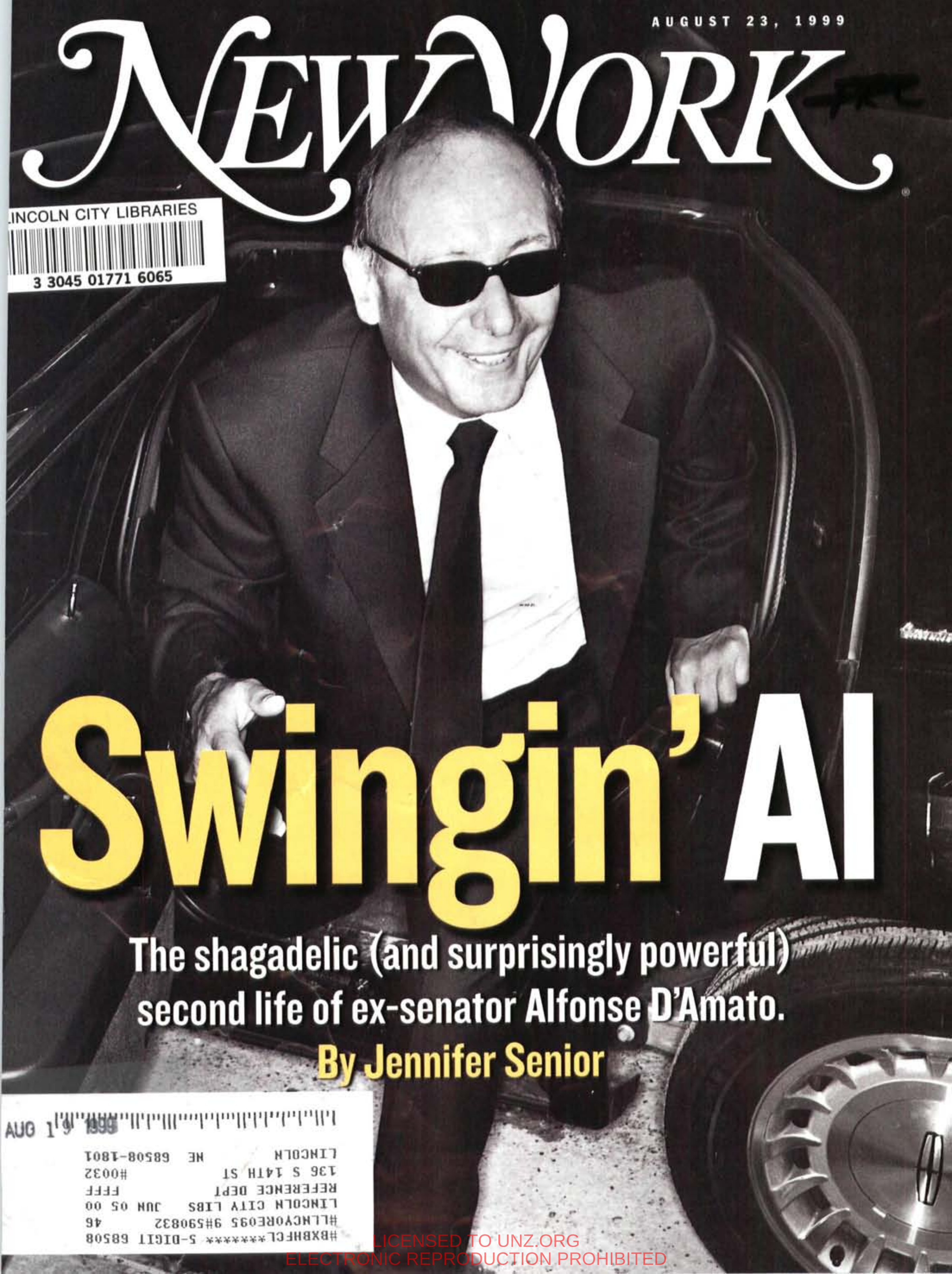
TY AND COUNTRY GARDENS • FLY-FISHING THE HAMPTONS

AUGUST 23, 1999

NEW YORK

LINCOLN CITY LIBRARIES
3 3045 01771 6065



Swingin' Al

The shagadelic (and surprisingly powerful) second life of ex-senator Alfonse D'Amato.

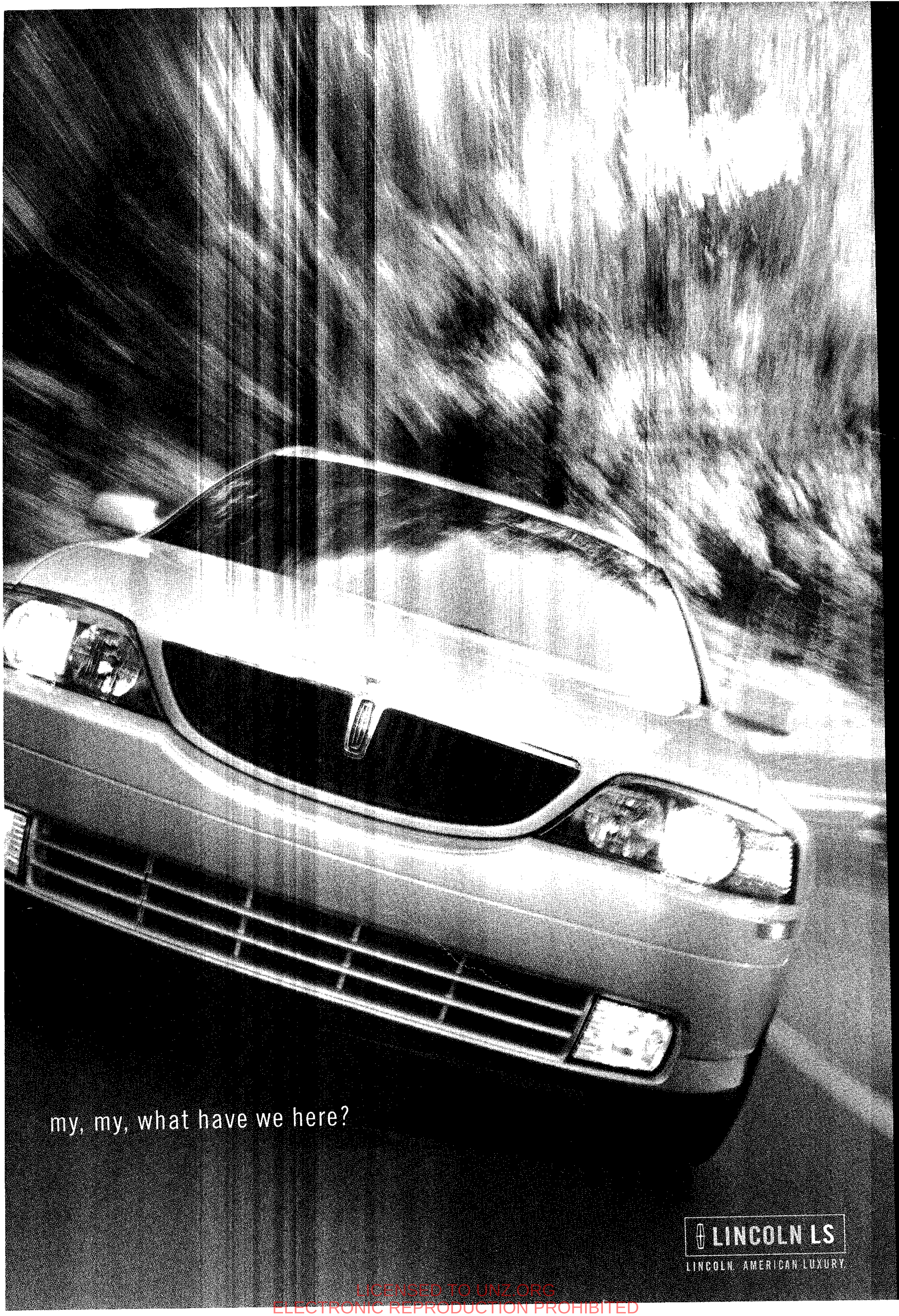
By Jennifer Senior

AUG 19 1999

Oh Lord, won't you buy me a...

We interrupt this tune* to bring you something completely unexpected—the new Lincoln LS luxury sport sedan. 252-horsepower DOHC V-8. Available 5-speed SelectShift™ transmission. Grin-inducing handling. Definitely not the same old song. Visit www.lincolnvehicles.com or call toll-free 877 2DriveLS (237-4835).

*©1971, 1999 Strong Arm Music. Words and music by Joplin, Neuwirth & McClure. Reprinted by permission.


my, my, what have we here?
LINCOLN LS
LINCOLN. AMERICAN LUXURY.

ABC
Summer
Rug Sale

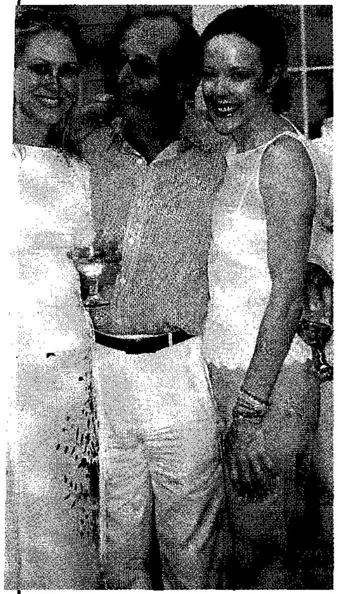
Now thru Labor Day
Savings up to 75%
off ABC's regular low prices

888 Broadway at E. 19th St., 6th fl., Manhattan, 212-674-1144
881 Broadway at E. 19th St., Manhattan, 212-473-3000
1055 Bronx River Ave. (corner of Bruckner Blvd.), Bronx, 718-842-8770
1504 Old Country Rd at The Source, Westbury, L.I., 516-222-1113
777 South Congress, Delray Beach, FL, 561-279-7777
ABC Carpet at Harrods, Knightsbridge, Brompton Rd, London, UK 0171-730 1234

ABC
★ CARPET & HOME ★

Contents Aug. 23, 1999

> *"I don't know about the rest of the country, but in New York, he's as famous as any celebrity. Plus, he's fun, he's charming, and he's emotionally up-front—he doesn't play games."*
>
> CANDACE BUSHNELL ON ALFONSE D'AMATO, PAGE 22



22 Fonzie's Got A Brand New Bag

By Jennifer Senior

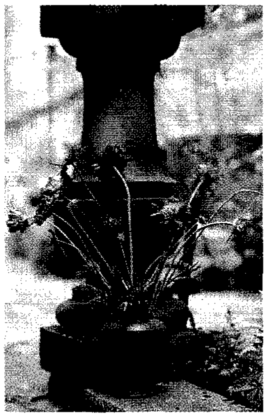
After being trounced by Chuck Schumer, Al D'Amato might have been expected to spend some time licking his wounds. Instead, he's followed the Ed Koch plan for turning failure into triumph: never more than a cell-phone call from Washington, playing backdoor man-cum-consigliere to power brokers and serial canoodler to a bevy of comely lasses, unfettered by fusty conflict-of-interest rules, free to grab a ride on Donald Trump's jet. For the Fonz, life couldn't be better.

30 Central Casting

By Guy Martin

What do Tom Brokaw, Sandra Doubleday, Robert Rubin, and Howell Raines have in common? They all get a kick out of casting a fishing lure the size of a golf pencil at an imaginary 24-inch window twenty yards out at sea while standing on the rocking bow of a small skiff at 7:30 in the morning. For this pleasure, they have Paul Dixon to thank.

The Urban Outback



36 Tuscan Square

By Wendy Goodman

Garden designer Rebecca Cole was so enchanted by the narrow, winding streets of Siena that she transformed the alley outside her Village duplex into an evocation of an Italian hill town.

40 Country Living

By Wendy Goodman

How designer and TriBeCa shop owner J. Morgan Puett turned a clutch of 1850s farm buildings—a barn, a horse shed, even a chicken coop—into a country estate. Have a look around; just don't feed the bears.

Gotham

11 Drought schmought: rising water in Brooklyn and Queens

16 Gotham Style

A 5,000-year-old skin-care regimen; the next small thing from Rebecca Taylor

Departments

18 The National Interest

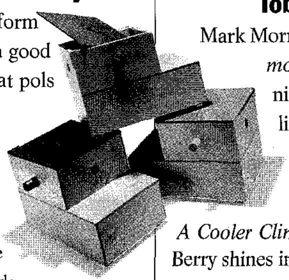
Michael Tomasky

How welfare reform turned out to be a good thing for Democrat pols

20 Media

Michael Wolff

In the new world of children's publishing, books take a backseat to brands



46

Marketplace

46 Best Bets

Corky Pollan

The iMac of bathroom scales; a total eclipse in your living room

48 Smart City

Christopher Bonanos

Early electronica: radios and televisions that won't get grandpop all confused

50 Sales & Bargains

Shyama Patel

The other blue jean: The look is denim, but who said it had to be Gucci?

The Critics

51 Movies

Peter Rainer

Steve Martin's *Bowfinger* affectionately spoofs Hollywood

53 Books

Walter Kirn

In *Faster,* James Gleick looks at our need to speed things up

55 Classical Music

Peter G. Davis

A trilogy of operas set in Central Park boasts some big-name writers but lacks an inspired score

57 Dance

Tobi Tobias

Mark Morris's *Dancing Honeymoon* is a late-summer night's dream of easy living

58 Television

John Leonard

A Cooler Climate surprises; Halle Berry shines in *Dorothy Dandridge*

59 Restaurants

Hal Rubenstein

Scopa's tacky décor is temporary, but the cooking will endure

Cue

61 Smokey Robinson; *Mickey Blue Eyes;* the Fringe Festival; Cool House of Loo

Misc.

Letters 6
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 9
***Guardian* Crossword** 104
'Cue' Crossword *by Maura B. Jacobson* 104
Classified 92
Strictly Personals 99

Visit newyorkmag.com

Now online: story archives, plus Web exclusives including our new daily event pick, "Stephanie's Surf Report" (our daily Website pick), and "First Words" for bibliophiles. Also, interactive personal ads at strictlypersonals.com.

AUGUST 23, 1999—VOL. 32, NO. 32. Periodicals postage paid at New York, New York, and additional mailing offices. New York (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. POSTMASTER: Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749. Printed in the U.S.A.

Cover: Photograph by Stephanie Pfriender. Grooming by Giannandrea for Garren New York; styling by Lysa Cooper for Celestine, NYC. Suit and tie by Giorgio Armani; sunglasses by Ralph Lauren.

Georgette Klinger®

AUGUST
SALE

Beautiful skin at beautiful savings

Georgette Klinger
VIRTUAL PERFECTION
net wt. 2 oz.

For over 50 years, Georgette Klinger has been dedicated to the finest individualized skin care. Now, during August, you can experience a selection of our services and products at special savings, including:

- SAVE $105 with a Series of six Essential 9-Step Facials
- SAVE $120 with a Series of six Advanced Oxygen Facials
- SAVE $130 with a Series of six Alpha Hydroxy Facials

Facials include complimentary Eye Recovery Treatment and Makeup Session

Visit us, or call today, and begin a lifetime of beautiful skin.

501 Madison Avenue • **212-838-3200** • **1-800-KLINGER**
Open 7 days, Evenings Mon. & Wed.

978 Madison Avenue • **212-744-6900**
Evenings Tues. & Thurs.

The Mall At Short Hills • **973-921-1333**
Open 7 days, Evenings Mon. - Fri.

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller
MANAGING EDITOR Sarah Jewler
EXECUTIVE EDITOR John Homans
DEPUTY EDITOR
Maer Roshan
DESIGN DIRECTOR
Michael Picón
PHOTOGRAPHY DIRECTOR
Margery Goldberg
FASHION DIRECTOR
Sally Singer
FEATURES EDITORS
Phoebe Eaton, Jeremy Gerard
Mark Horowitz, Marion Maneker
SENIOR EDITORS
Jessica Lustig, Matthew Weingarden
CONTRIBUTING EDITORS
Nina Burleigh, Rene Chun, Doug Cooper, Peter G. Davis
Alan Deutschman, Nikki Finke (West Coast Editor)
Samuel G. Freedman, Ralph Gardner Jr., Meryl Gordon
Gael Greene, Vanessa Grigoriadis, Michael Gross
Tony Hendra, Craig Horowitz, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peggy Edersheim Kalb, Peter Kaminsky
Beth Landman Keil, David D. Kirkpatrick
Walter Kirn, Eric Konigsberg, John Leonard
John Lombardi, Mary Ann Madden, Deborah Mitchell
Peter Rainer, Hal Rubenstein, Nancy Jo Sales
Kate Sebbah (Fashion), John Simon, Christopher Smith
Mark Stevens, Tobi Tobias, Michael Tomasky
Sheila Weller, Alex Williams, Michael Wolff
CULINARY EDITOR Gillian Duffy
BEST BETS EDITOR Corky Pollan
INTERIOR DESIGN EDITOR: Wendy Goodman
PRODUCER, SPECIAL PROJECTS
Jordan Schaps
FASHION MARKET EDITOR: Shyama Patel
ASSISTANT MANAGING EDITOR
Robert Patronite
STAFF WRITERS
Sarah Bernard, Ethan Brown, Barbara Ensor
Robert Kolker, Ariel Levy, Edith Newhall
Robin Raisfeld, Jennifer Senior, Ethan Smith
ASSOCIATE EDITORS
Christopher Bonanos, Michael Steele
ASSISTANT EDITORS
Maura Egan, Sam Grobart
Brett Kelly, John Kline, Claire Perrault
REPORTERS
Boris Kachka, Erika Kinetz, Anna Rachmansky
EDITORIAL COMMUNICATIONS MANAGER: Amy Boshnack
EDITORIAL ASSISTANTS
Suzanne D'Amato, Laura Georgio
Logan Hill, Nicholas Meyer
FASHION ASSISTANT: Irini Arakas

DEPUTY ART DIRECTOR: Michele Parrella
ART PRODUCTION DIRECTOR: Eugene R. Tooman
ASSISTANT ART DIRECTORS: Petros Petrou, Jessica Power
ASSISTANT PICTURE EDITOR: Cornelia Jackson
DESIGNER: Amy Helin
PHOTO RESEARCHER: Lauren Reichbach
ART DEPARTMENT MANAGER: Ulrika Thunberg
ART STAFF
Josh Bernstein, Steven Davis, Gerald Echevarria
COLOR PRE-PRESS MANAGER: Alejandro Gomez
INFORMATION SYSTEMS DIRECTOR: Daniel J. Smith
SENIOR DESKTOP SYSTEMS ANALYST
Jerry Sabatino
DESKTOP SYSTEMS ANALYST: Edward Rivera
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Joel H. Bernardo
PRODUCTION MANAGER: Jason M. Sussman
PRODUCTION COORDINATOR: Erin Carney Young
CLOSING COORDINATOR: Sean M. Griffith

newyorkmag.com
EDITORIAL DIRECTOR: Marion Maneker
SENIOR PRODUCER: Stephanie Saulmon
ASSISTANT PRODUCER: Luisa Colón
CONTRIBUTING EDITOR: Angie Maximo

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, Smart City, The Sporting Life, The Underground Gourmet, and The Urban Strategist. **Copyright © 1999 by PRIMEDIA Inc. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: William F. Reilly, Chairman and CEO; Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.

PUBLISHER
Alan Katz
ADVERTISING DIRECTOR Ginger Sutton
BUSINESS DIRECTOR Betsy Cronen
SALES DEVELOPEMENT MANAGER: Ron Stern
RETAIL MANAGER: Jana Hollingshead
SALES REPRESENTATIVES
Jennifer Fishman, Hollis Fuller, Kira Krieger, S. Nina Leone
Caryn Ormsten, Cara Rubin, Claudia Ryan
Susan Sagan, Leslie Weiss
BUSINESS COORDINATOR: Michele Romano-Real
SALES ASSISTANTS: Sabrina Bailly
Alicia Cooke, Colette Dinneen, Melissa Fox
Kristin Grossnickle, Amy Neidich
MIDWEST MANAGER: Jill Dryer, 312-832-6840
DETROIT: Traci Lorio, 248-353-2537
WESTERN STATES AND TEXAS: SD Media, 310-264-7575
SOUTHEAST: Robert H. Stites, 770-491-1419
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-02-31-16-62
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
COORDINATORS: Kathy Ferguson, Aimee Melenciano
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION DIRECTOR: Michelle Lord Rago
SPECIAL EVENTS DIRECTOR: Gerry Napoli
SPECIAL SECTIONS DIRECTOR: Christy Casamassima
MERCHANDISING: Jenna Bertocchi, Sarah K. Ellis
PRODUCTION: Heather J. Karp
ART DIRECTOR: Ilene Segal
DESIGNERS: Naomi Kushman, Rachel Meltzer
COORDINATOR: Stefanie Shore
ASSISTANT: Mary Ambrosavage
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ANALYST: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Sarah Seroussi
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan, Kristen Cappadona
Tim Hyde, Wendy Pusey, Alexandra Singerman
STAFF: Denise Fowler, Heather Schultz, Greta Turken
CIRCULATION
MANAGER, CONSUMER MARKETING: Sarah Jack
MANAGER, AGENCY: Nona Gilmartin
ASSOCIATE MARKETING MANAGER: Susan Nolan
ASSISTANT MANAGER: Anthony Guadagnino
COORDINATORS, CONSUMER MARKETING
Pamela Leonarczyk, Ranit Librach
CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
SENIOR ACCOUNTANT: Steve Bonfiglio
STAFF ACCOUNTANTS: Pnina Epstein, Pranita Sarabjit
ACCOUNTS PAYABLE: Sally Rampersaud
COLLECTIONS MANAGER: Susan Haridas
STAFF: Maribel Lopez
OFFICE SERVICES MANAGER: Mary Ann McCarthy
STAFF: Gary Dickler, Esther Gillyard, Priscilla Hood
Robert Lisbon, Joseph Markfelder, Sarah Wigfall
PRIMEDIA INC.
CHAIRMAN AND CEO: William F. Reilly
PRESIDENT: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
PRIMEDIA CONSUMER MAGAZINES
PRESIDENT AND CEO: David Tanzer
EXECUTIVE VICE-PRESIDENT AND PRESIDENT,
ADVERTISING AND MARKETING: Janice Grossman
EXECUTIVE VICE-PRESIDENT, CONSUMER MARKETING
AND BUSINESS DEVELOPMENT: Robert A. Cohen
SENIOR VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
SENIOR VICE-PRESIDENT AND CFO: Linda C. Jenkins
VICE-PRESIDENT, SINGLE COPY SALES: David G. Algire
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore
VICE-PRESIDENT, HUMAN RESOURCES: Elizabeth F. Rosini

GROUP PUBLISHER
Amy R. Churgin

THERE'S ONLY ONE

WAREHOUSE
SALE

SAVE A SIZZLING

50% TO 80%

OFF REGULAR PRICES

ON DESIGNER CLOTHING, SHOES AND ACCESSORIES
FOR MEN AND WOMEN AS WELL AS GIFTS FOR THE HOME.

Thurs., Aug. 19th
through Mon., Sept. 6th

Thursday, Aug. 19th and Friday, Aug. 20th 8am - 9pm
Weekdays 10am - 9pm • Weekends 10am - 7pm

OPEN A BARNEYS NEW YORK CREDIT CARD AND SAVE
AN ADDITIONAL 10% OFF THAT DAY'S PURCHASES.

255 WEST 17TH STREET
Between 7th and 8th Avenue - 212.450.8400

© 1999 BARNEYS NEW YORK

BARNEYS
NEW YORK

Celebrity Makeover

Was he a hero? A role model? Or just another media creation? While some can’t get enough John Kennedy coverage, others cry overkill.

I WAS SO MOVED AND TOUCHED BY THE beautiful stories about JFK Jr. [“The Prince of the City,” August 2], I could have kept reading for hours. I have always felt that he might be a great leader in some way to our country. We will never know now, but in reading all these stories it is quite obvious that he touched many hearts and did much good in his own way.

Dee Elkins
HIGHTSTOWN, N.J.

THE GREATEST TRIBUTE EACH OF US CAN pay to the memory of John, Carolyn, and Lauren is to exemplify with our own lives the ideals that John believed in. He did not take the privileged easy road of comfort by using his family fortune to fill just his wants. Rather, he became involved with and supported those who were less fortunate than himself. He said it better in his own words at the 1988 Democratic convention: “Unwavering commitment to the poor, to the elderly, to those without hope, regardless of fashion or convention, is the greatest reward of public service.”

Mike Jacobs
WANTAGH, N.Y.

A COUPLE OF YEARS AGO, I WAS THE SECretary for All Saints Church on East 60th Street. Once, someone left a bicycle chained to the railing outside my office for over a week, clear in my view. I needed something to bitch about, so I decided: No more bicycles chained to the railing. (After all, the railing wasn’t public property.) From that day on, whenever anyone looked as if he were going to chain his bicycle, I’d tell him to do it somewhere else. One day, I missed one. This bicycle was chained to the railing for a few hours, and I was loaded for bear! When I finally saw someone removing the chain, I left my office to yell at him. But instead of *“You have left your bicycle on private property! Don’t do it again!,”* my tirade became *“You!* . . . are John Kennedy Jr. . . . I just love *George*!”

Erlinda Brent
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

THERE SHOULD BE MORE TO THE NEWS than an icon who died too early. How about stressing the energy and strength of the citizen who was pushed in front of a subway car and had both his legs amputated? Upon going home from the hospital, he said his current situation would not keep him from enjoying his family and the rest of his life. Now that’s a hero—not JFK Jr., who tried to lead a normal life but was sucked into this media-crazed society. There is more to life than following someone else’s.

David Schwartz
FOREST HILLS

JFK JR. KNOWINGLY LIVED *THE TRUMAN Show* and chose to exercise and enjoy his role as a user-friendly celebrity and populist prince to effect public service. He understood the world was his stage, with its attendant positives and negatives. As his forebears knew best, celebrity and politics are contact sports. To get elected—and perpetuate the family legacy—the Kennedys are dependent on their partnership with the public and the media. However, I think most of us secretly applauded when he won the “Gotcha!” game with his top-secret wedding, and respected the family’s choice for a private memorial service.

Beverly Wettenstein
MANHATTAN

CELEBRITY. WHAT A HORRIFIC TITLE TO PEG to anyone, especially John and Carolyn Kennedy. More than anything, they were our neighbors and two of the millions of people that make this city the closest thing you’ll ever find to Oz.

Duane Rochester
MANHATTAN

I WORK AT AN AD AGENCY, SO YOU CAN imagine the barrage of magazine covers that have crossed my desk this past week that featured a stunning picture of JFK Jr. and some sort of caption about a legacy lost. I never went to the TriBeCa apartment, nor did I want to talk at length about his final hours and what might have been. It was all a bit too creepy for me, and I thank Michael Wolff for his poignant article, which helped me to understand why. I want to remember the JFK Jr. who came to our offices trying to sell ad pages to a group of jaded New York media planners who couldn’t seem to stop asking open-ended questions just to keep him in our presence a few minutes longer—not as another celebrity who has “become separated at death from [his] actual existence.”

Jessica Pell
MANHATTAN

DESPITE HIS MORALIZING, WOLFF’S ANALYsis bears the seeds of its own poisonously seductive flower. His glorification of the “un-fucking-imaginable” world inhabited by JFK Jr. rings hollow. It may seem a truism that the rich (famous, powerful) are different from you and me, but I believe such a distinction from either side of the line only leads to mystification that fuels our celebrity myth spiral. To be grounded in a value system beyond commodification is to understand that human beings of any station are as authentic and accessible as they work at being.

Aaron Edison
MANHATTAN

JFK JR. WAS BORN INTO A FAMILY OF PROMInent politicians, and as a young man he was trained in the law. Financially, he could have done well in either of these fields; yet he steered away from elective office and further legal pursuits. I don’t believe John Kennedy Jr. ever bought into the manipulation required of politics or the mendacity of practicing law. By choosing to invent a new form of political journalism, he boldly risked his credibility and prestige for a more meaningful, interesting career. The statement John Kennedy ended up making through his magazine—and by example through his life—is that you are not less important by being less full of crap. Truth be told, many of us Kennedy’s age are disenchanted by the direction of our professional lives. If John had lived, I don’t believe he would ever have ended up in a bleak but traditionally respectable career.

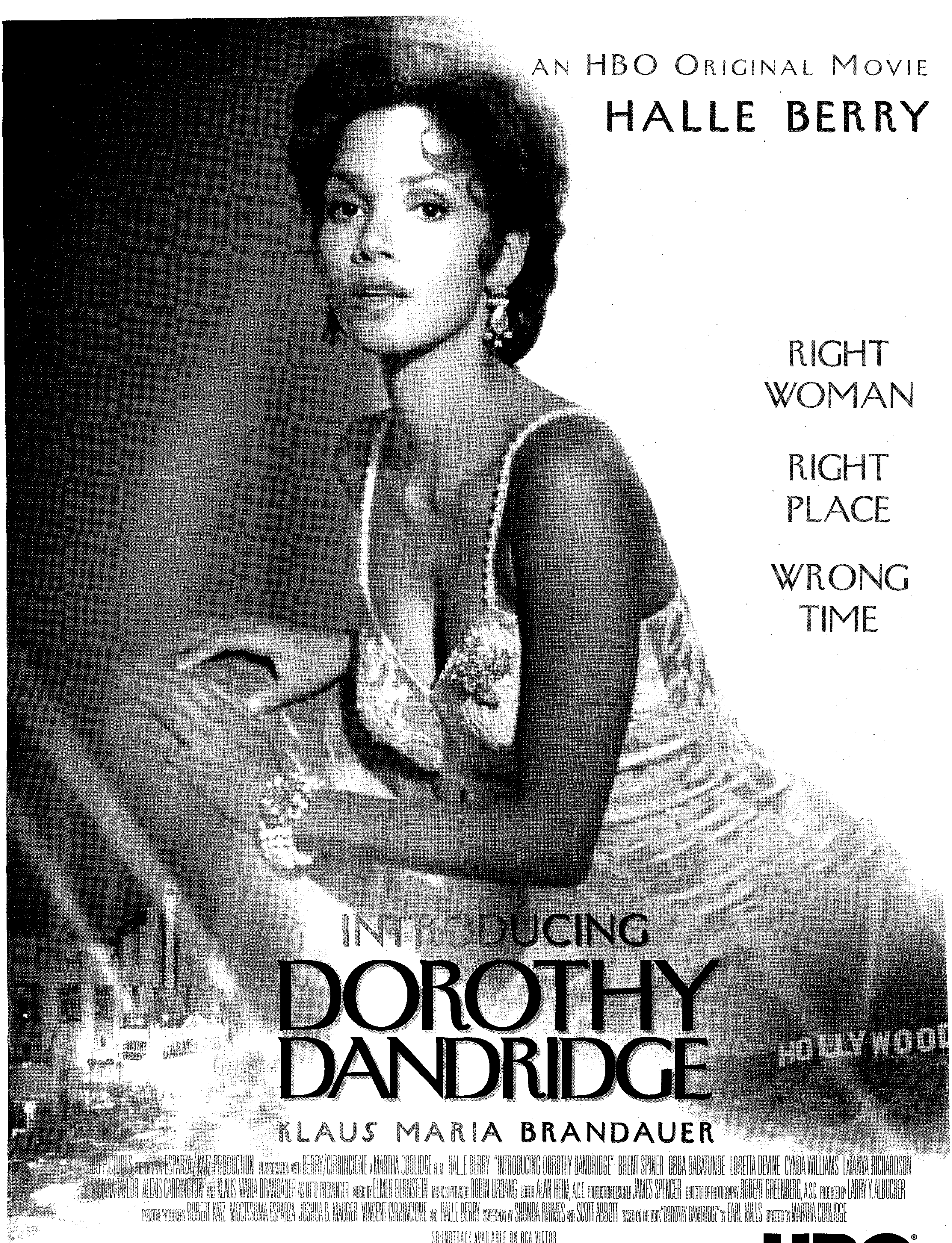
Mark D. Planning, Esq.
ALEXANDRIA, VA.

Put your passion into a program

ADVERTISING GRAPHIC DESIGN BROADCAST DESIGN EDITORIAL DESIGN TYPEFACE DESIGN TEXTILE DESIGN TYPOGRAPHY CAR DESIGN ILLUSTRATION CARTOONING COMPUTER ART DIGITAL DESIGN INTERIOR DESIGN WEB DESIGN CINEMATOGRAPHY FILMMAKING EDITING SOUND ENGINEERING LIGHTING DESIGN DIRECTING ACTING SCREENWRITING FILM HISTORY ANIMATION SCULPTURE TEXTILE DESIGN FINE ARTS DRAWING PAINTING CERAMICS PRINTMAKING **PHOTOGRAPHY** HUMANITIES AND SCIENCES LITERATURE AND WRITING ART HISTORY ART EDUCATION ART THERAPY CRAFT ARTS PUPPETRY MASKMAKING JEWELRY DESIGN

School of VISUAL ARTS
WWW.SCHOOLOFVISUALARTS.EDU

FOR FREE CONTINUING EDUCATION COURSE BULLETIN CALL **1-800-366-7820** 209 EAST 23 STREET, NEW YORK, NY 10010-3994



AN HBO ORIGINAL MOVIE

HALLE BERRY

RIGHT
WOMAN

RIGHT
PLACE

WRONG
TIME

INTRODUCING
DOROTHY DANDRIDGE

KLAUS MARIA BRANDAUER

HBO PICTURES presents an ESPARZA/KATZ PRODUCTION in association with BERRY/CIRRINCIONE a MARTHA COOLIDGE film HALLE BERRY "INTRODUCING DOROTHY DANDRIDGE" BRENT SPINER OBBA BABATUNDE LORETTA DEVINE CYNDA WILLIAMS LaTANYA RICHARDSON TAMARA TAYLOR ALEXIS CARRINGTON and KLAUS MARIA BRANDAUER AS OTTO PREMINGER music by ELMER BERNSTEIN music supervisor ROBIN URDANG editor ALAN HEIM, A.C.E. production designer JAMES SPENCER director of photography ROBERT GREENBERG, A.S.C. produced by LARRY Y. ALBUCHER executive producers ROBERT KATZ MOCTESUMA ESPARZA JOSHUA D. MAURER VINCENT CIRRINCIONE and HALLE BERRY screenplay by SHONDA RHIMES and SCOTT ABBOTT based on the book "DOROTHY DANDRIDGE" by EARL MILLS directed by MARTHA COOLIDGE

SOUNDTRACK AVAILABLE ON RCA VICTOR

SATURDAY, AUGUST 21, 9PM ET/PT

HBO®

IT'S NOT TV. IT'S HBO.®

www.hbo.com ©1999 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. ® Service marks of Time Warner Entertainment Company, L.P.

Y BETH LANDMAN KEIL AND DEBORAH MITCHELL

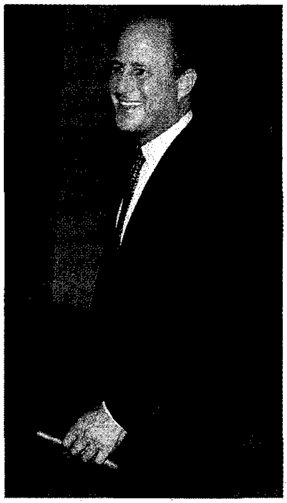
INTELLIGENCER

APRÈS LE DELUGE COMES THE LAWSUIT

Don't mess with **Nancy Richardson**. When the mercurial millionairess's eighteen-room Fifth Avenue apartment was flooded, Richardson shelled out more than $100,000 to repair the damage and filed a claim with the St. Paul Fire and Marine Insurance Company. Richardson had plans to sell her lavish $16.5 million co-op, but took it off the market late last year—several months after renovations by her upstairs neighbor caused the damage. Evidently hoping it would be so much water under the bridge, Richardson supplied details to her insurer. But the company kept asking for more and more information, finally demanding that she sit for a deposition. When she refused, St. Paul claimed she was "in breach of the policy." A week later, her lawyer, **Paul Batista**, retaliated with a lawsuit, asking for $1 million in punitive damages on top of her original claim. St. Paul declined to comment.

BARKIN SMOKES OUT RON'S BAD HABIT

Revlon chairman **Ron Perelman**, a longtime poster boy for the cigar set, is giving up his stogies. The dapper billionaire, who once owned a cigar company and has appeared on the cover of *Cigar Aficionado,* is on a new health regimen, thanks to the influence of girlfriend **Ellen Barkin**. Though the sultry star appears with a cigar in hand on the current cover of *Smoke,* a cigar magazine, explaining that cigars are "sexy on a man. That's all there is to it," apparently she likes them better at a distance. Since she and Perelman became a couple, he has been adding a little West Coast flair to his image, sporting a slicker haircut, trendy glasses, and a hipper wardrobe. "Ellen and I have been working out twice a day," he announced at **Russell Simmons**'s dinner party last weekend, while beaming at his latest California girl. (You'd never guess Barkin was born in the Bronx.)



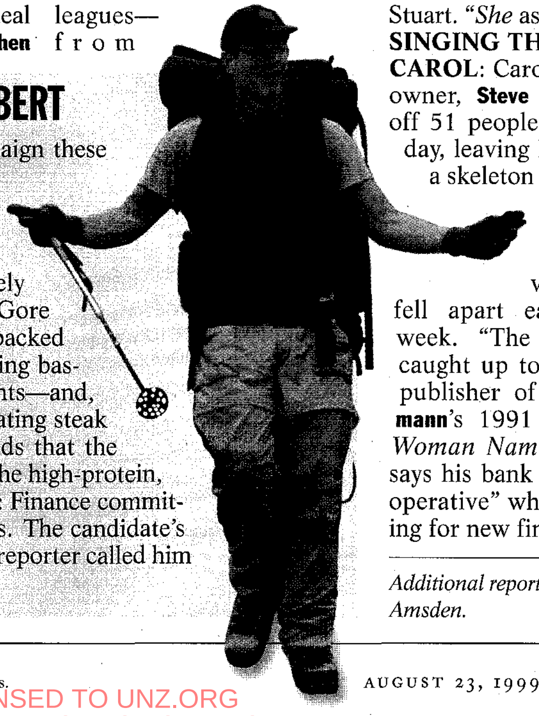
Ron Perelman:
Smoke gets in his eyes

DESIGNING TODDLER; CUTTING BACK CAROL

CHODOROW DOWN: Jeffrey Chodorow has signed his first deal without **Ian Schrager** since going into partnership with the hip hotelier at the end of last year. Chodorow, who owns the Asia de Cuba restaurants in Schrager's hotels, as well as China Grills in New York, Miami, and Las Vegas, has just signed a deal with developer **Charles Cohen** to open a bi-level, 300-seat outpost of his Miami restaurant Tuscan Steak in Cohen's new 39-story Grand Central Plaza, at 622 Third Avenue. The room will be designed by **Jeffrey Beers**, who also gussied up the interiors at China Grill. **HEREDITARY CHIC: Jill Stuart**'s 3-year-old daughter may barely know how to read and write, but that hasn't stopped her—or many of her older colleagues—from landing a plum, high-visibility, ultrafabulous job as a model. Thanks to her cherub cheeks and **Shirley Temple** ringlets, the diminutive **Sophie** has just been signed by Ford. Was it her fashion-designer mom who urged her to strike a pose? To the contrary. "She's always posing and she wanted to be a model," says Stuart. "*She* asked *me!*" **SINGING THE BLUES AT CAROL**: Carol Publishing's owner, **Steve Schragis**, laid off 51 people last Wednesday, leaving him with only a skeleton staff. Schragis says a planned merger with the LPC investing group fell apart earlier in the week. "The returns just caught up to us," says the publisher of **C. David Heymann**'s 1991 best-seller *A Woman Named Jackie.* He says his bank "has been cooperative" while he's looking for new financing.

YOU CAN CALL HIM AL—NOT FAT ALBERT

Al Gore seems to be in a lot better shape than his campaign these days. Even before he climbed Mount Rainier with his son, the once-chunky candidate had been dropping pounds as quickly as George W. has been dropping the words "compassionate conservative." Dressed casually at a recent Sag Harbor fund-raiser, he seemed positively "buff," reports one supporter. Another guest asked Gore about his regimen. It seems that the vice-president had packed on some pounds after injuring his Achilles' tendon playing basketball, but he's recently been running and lifting weights—and, as befits a 51-year-old man, dieting assiduously. "He's eating steak every night and no carbs," reports the source, who adds that the veep has taken off 40 pounds in the last three months. The high-protein, low-carb diet is evidently popular in the Gore campaign: Finance committee chairman **Johnny Hayes** used it to shave off 28 pounds. The candidate's spokesman confirms that Hayes has been dieting since a reporter called him "portly," but insists that Gore is not on any specific diet.



Additional reporting by David Amsden.

Photographs: top, Gregory Pace/Corbis Sygma; bottom, Louie Balukoff/AP/Wide World Photos.

GRAND OPENING

34TH & BROADWAY

Opens Wednesday

Calendar of events

FREE

SOUVENIR PHOTOS & TONS OF KIDS ACTIVITIES

MEET MAGIC! FREE BALLOONS & TEMPORARY TATTOOS

WEDNESDAY THROUGH SUNDAY

play the 34th Street Scratcher Game

you could win $10,000 or other prizes

No purchase necessary. Open to legal U.S. residents. Scratchers available 8/18 – 8/22/99 or while supplies last. See posted rules in store for complete details.

every hour

listen for your chance to spin the Big Deal Wheel & grab for cash with Money Booth Madness

WE'RE SEEING DOUBLE!

FRIDAY

see the Kratt Brothers live stars of *Kratts' Creatures* on the 1st floor, 1 to 5 p.m.

SATURDAY

meet Old Navy TV commercial stars Tia & Tamera, 10 a.m. to noon and the Brewer twins, 2 to 4 p.m. on the 2nd floor

Shopping is fun again℠

OLD NAVY

1-800-OLD-NAVY

© 1999 Old Navy

Grand opening events at 34th & Broadway only.

GOTHAM

The Tide Is High

In Brooklyn and Queens, it might be time to break out the wet suits.

THE EASTERN SEABOARD may be gripped by drought this summer, but in the cellars of Brooklyn and Queens, it's a different story. According to reports prepared for the city by the U.S. Geological Survey and environmental consultant Malcolm Pirnie Inc., banks, schools, subway tunnels, hospitals, housing projects, and homes are being soaked by groundwater flooding of truly biblical proportions. So much water bubbles up from the Brooklyn-Queens aquifer, once the source of much of the boroughs' drinking water, that millions of gallons must be pumped from basements and other subterranean sites throughout Kings and Queens Counties each day.

The problem, according to Malcolm Pirnie hydrogeologist Don Cohen, began decades ago, when "zones of depression" were created as groundwater was pumped out of the aquifer, lowering its level by as much as 50 feet. But when pumping was cut back in favor of the city's upstate water supply, the result was even more depressing: As the aquifer rose again, basements, bank vaults, and tunnels that had been built in dry soil began to look more like underground swimming pools.

The New York City Transit Authority's "dewatering" system now includes about 300 pump rooms throughout the subway system, according to TA spokesman James Anyansi, pumping an average of 17 million gallons from waterlogged stations and tunnels each day and sending them to sewers and local waterways—just to keep trains running at all. Several million gallons a day have been pumped from the TA's Archer Avenue tunnel near Jamaica Center alone. "The Archer Avenue tunnel is a bit of an embarrassment for the Transit Authority, quite frankly," says one person familiar with the reports. "I've had some people describe going through that tunnel like going through a car wash."

Although the TA has considered various multi-million-dollar draining solutions, there is nothing yet in the works that would match the scale of last year's $135 million "rehabilitation" of Manhattan's Lenox Avenue subway tunnel, undertaken to solve groundwater-leakage problems that had plagued it since it was built in 1904.

The New York Department of Environmental Protection, which commissioned the reports, would like to integrate groundwater pumping with the city's upstate water supply. One alternative would let the Brooklyn-Queens aquifer recover to its "natural maximum," so that more water would be available in drought years like this one. But that would only exacerbate the flooding, experts say, and an even more comprehensive—and expensive—dewatering program would probably have to be developed to deal with it.

The DEP could not be reached for comment, and some who worked on the reports wonder whether the agency isn't keeping a low profile for fear of lawsuits from residents and businesses finding themselves all washed up. Cohen insists that "this was a foreseeable and predictable condition." Maybe so, but no one told us the basement-den wet bar was going to be *that* wet. MARK WALLACE

Patricia Duff's Legal Scorecard

Selections from court transcripts of August 11, when Julia Heit asked to withdraw from representing Patricia Duff and Duff had to explain why she's gone through twenty lawyers in her child-support-and-custody battle with Ron Perelman.

THE COURT: Your presentation this morning is very skillful. I would have absolutely no trouble [with] you representing yourself pro se in this case. . . . Every other lawyer you have engaged has either withdrawn because they could not represent you or you have fired them.

DUFF: That is your characterization. That is not mine.

THE COURT: . . . Who did you like?

DUFF: I thought Mr. Beslow did an excellent job. Julia Heit—

THE COURT: . . . Why did you fire him?

DUFF: . . . He was not prepared on support.

HEIT: Can I interject? I am still not fired yet.

THE COURT: I think what Ms. Duff is saying [is that] she would love you to try her case. I'm loving that, too.

DUFF: I would like Ms. Heit to be prepared. Even a day or two.

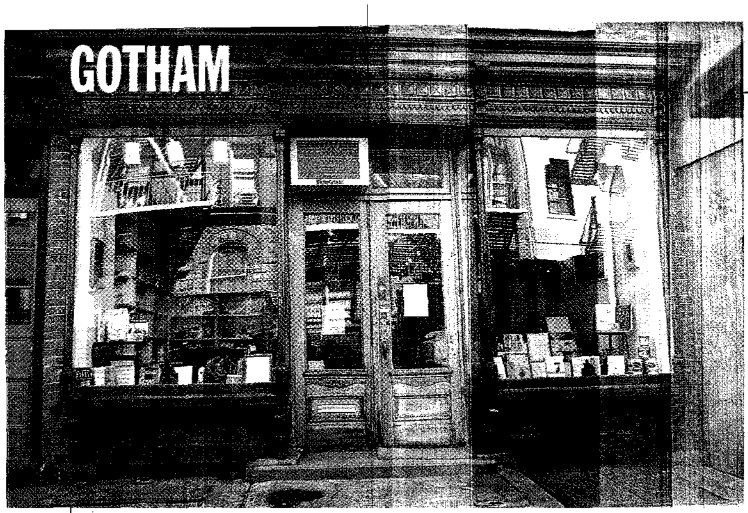
THE COURT: . . . We are going forward today. The only question is whether you are representing yourself, Mr. Emery is representing you, or Ms. Heit is going to represent you. . . . Given the number of lawyers that she has, who represent the cream, the milk, and the skim milk of the matrimonial bar, to whom will she go?

HEIT: Your Honor, where do I fall in?

THE COURT: That's up to you. You want to be the cream that rises to the top, you be ready to try this case at 2:15.

Richard Emery and Julia Heit went in to court last Thursday as co-counsel.

llustration by Michael Klein.
hotograph by Andrea Renault/Globe Photos.



Thought Police

Cops ask questions at a psychology bookstore.

WHEN OTHER BOOKS opened last spring, its doors remained locked. "If someone knocked, we let them in," says Mark Tracten, an employee. "But we told them, 'We don't have any books yet.' " If that sounds like a metaphor for the relationship between therapists and patients, it's appropriate—the Chelsea bookstore specializes, as a sign on the door explains, in PSYCHOANALYSIS, PSYCHOLOGY, PSYCHOTHERAPY, CULTURAL STUDIES, GENDER STUDIES AND RELATED FIELDS.

The books have now come in, but the customers have not, at least not in any great numbers. "We're starting slow," Tracten admits. And as August is the month when therapists traditionally go on vacation, business has been even slower. But Tracten is optimistic. "There has been no bookstore in New York for the mental-health professional for two years," says Tracten. He owned the last one, Brunner/Mazel, which operated out of an office building and got most of its business from phone and mail orders.

The new shop offers the same materials, but since Other Books is a storefront open to anybody passing by on 20th Street, the owner, Michael Moskowitz, has stacked the shelves with psychology and self-help books meant to appeal to the general public. But if the general public hasn't exactly broken down (or, more aptly, broken through) the door, there has been an unforeseen development: An unusually large number of customers seem to be police officers. The 10th Precinct, it turns out, right next door, and one the store's best-selling book is *I Love a Cop,* by Elle Kirschman, about living wit a relative who is in law en forcement.

"The police come in and as about marital problems, abou problems with their kid about problems on the job, Tracten says. "You know, po lice morale is very low. Thes officers have nobody to talk t about their problems. They'r all macho and don't want t go to therapy. I'm amaze how they open up to me. On guy held up *Patterns of Infi delity and Their Treatment,* b Emily Brown," Tracten recalls "He asked, 'Is this a goo book? Is it an easy read?' I said yes. He finally said, 'My wife is fooling around, and I don't know what to do.' We talked for twenty minutes. I said reading a book is not going to solve his problem, but it's a start. I suggested therapy. He said, 'I'll think about it.' "

JONATHAN MANDELL

'Arts' of the Deal

How did a one-page bookworm's delight become the Net's hottest property?

IF YOU SET UP A LEMONADE stand by the side of the road and suddenly found yourself taking bids for it from the makers of Snapple and Country Time, you might have some idea of how it feels right now to be Denis Dutton.

Dutton, a 55-year-old with thick salt-and-pepper hair and bushy eyebrows, is an American-born philosophy professor at the University of Canterbury in Christchurch, New Zealand. He's also becoming the latest and least likely Internet entrepreneur to strike it rich, thanks to a Website for fellow eggheads that he set up in his spare time last September. Dutton's one-page site, Arts & Letters Daily, has recently become the target of a small-scale bidding war. Well-funded highbrow suitors including Microsoft's *Slate* magazine; *The Chronicle of Higher Education;* Jeffrey Kittay, who publishes *Lingua Franca;* and Steven Johnson's online publication *Feed* have approached Dutton. All of them declined to comment, but prices under discussion are said to run to about $750,000 for the Website, which cost just over $200 to establish.

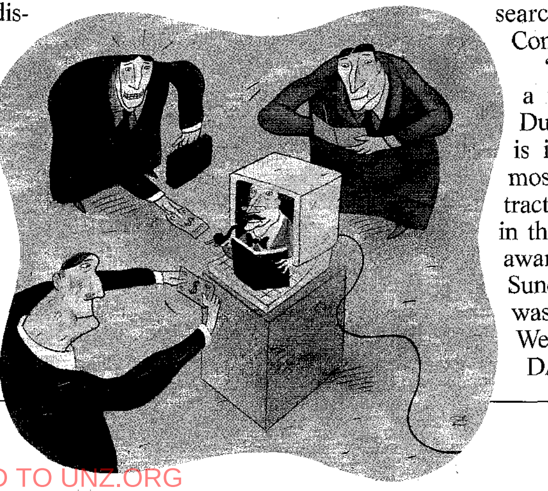
Dutton won't talk about any impending windfall: "I am discussing no speculations this week other than those by Aristotle and Spinoza." But he says Arts & Letters Daily began simply. "The idea was to find the very best, most provocative, deepest reads available on the Internet." He began by putting up links to about 90 articles or book reviews already published elsewhere and available free on the Web, plugging each one with a short teaser instead of a citation. "One of the oddest things about falling in love is that it is not a very good way to get to know someone," reads a pitch for a recent review in London's *Financial Times.*

After eleven months in business and no promotion, the page is now read more than 250,000 times a month (more than twice as much as *Lingua Franca's* site). With just a couple of employees and the sale of a few ads, Arts & Letters Daily's monthly "burn rate," or net loss, is in "the low three digits," Dutton says.

Still, some wonder what, exactly, there is to buy. "Considering that it is not a well-branded product and there is no original content, no registered list of users, and a limited audience, it seems pretty wacky," says Patrick Keane, a senior analyst at the research company Jupiter Communications.

"Yes, it is essentially a lemonade stand," Dutton admits. "But it is intended to be the most intellectually attractive lemonade stand in the universe. Are you aware that the London Sunday *Observer* said it was one of the best Websites in the world?"

DAVID D. KIRKPATRICK



Photograph by Steven Freema
Illustration by Michael Zaharu

Spoil System

FAO Schwarz has a birthday party to impress aded juveniles—and parents pay the price.

MOCK FASHION SHOWS held in beauty salons, private carnivals complete with merry-go-rounds—when their children's birthdays roll around, affluent New Yorkers scramble to keep up with the Trumps, not the Joneses. Indeed, there aren't many stunts left that can raise the heart rates of the city's been-there-done-that little darlings—but FAO Schwarz has come up with a novel way of parting pampering parents from their cash.

At $17,500, the Fifth Avenue Ultimate Sleepover Adventure, a wildly lavish in-store slumber party, is available to only a select clientele (the first one went for $26,000 at a February charity auction). Three more have since been sold. Chuck Santoro is the relentlessly cheerful former toy soldier behind the bash; he and Liz Nagengast, his partner in In Tandem Productions, produce the parties with FAO Schwarz. Even a job that requires him to spend his days auditioning Alices-in-Wonderland has its headaches, Santoro confides. "This morning, I got a call from Mother Goose saying, 'I can't come in,' " he sighs, looking up at the ceiling of his tiny subterranean office. "I tell them, 'You're getting paid to play with toys. This isn't Bosnia!' "

To say the least. On a typical night, fifteen kids ranging in age from 7 to 12 arrive at the door from tony Westchester suburbs or upper Manhattan; past campers include the son of a rock star and the daughter of a multimillionaire concert promoter. Many have cell phones, and some have asked to bring laptops. Each child is handed a survival kit—a backpack crammed with essentials like interactive talking watches. Under the watchful eyes of store security cameras, they're turned loose in the FAO aisles to test robots and remote-control vehicles, refresh their manicures, and scavenge for wooden dinosaur bones.

After a midnight treasure hunt, campers bed down in the *Star Wars* room to watch the DVD movie of their choice on four giant screens. (Kids often complain about cell-phone reception in the *Star Wars* room, but it's better than sleeping in the life-size dollhouse, where the lights won't dim all the way.) In the morning, $100 gift certificates are handed out for a last-minute spree—pocket change for these kids: When the 12-year-old heir to a sporting-goods fortune arrived at the register with more than $300 worth of merchandise, he quickly declared, "I brought my *own* money!"

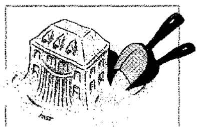
There is only the occasional grumble, says Santoro—like that heard from the son of a supermodel, who at one party surveyed the morning spread of bagels and cream cheese with disgust: "No Nova?" LAURIE SANDELL

Shul in the Sun

The rabbi to the stars expands his reach.

FIRST MCDONALD'S. THEN TGI Friday's. Now a new franchise is serving up healthy portions of Torah with side orders of guilt. Though Rabbi Marc Schneier flinches at the term *franchise,* that's just what he's doing, opening a branch of his orthodox Hampton Synagogue in Palm Beach so he can follow his flock south for the winter.

Schneier—who has earned the nickname "rabbi to the stars" for an East End following that includes Steven Spielberg, Wendy Wasserstein, and Marvin Hamlisch—is offering year-round Judaism for congregants who divide their time between the Eastern Seaboard's premier gold coasts. "If our congregants can't come to us all year long, then we will go to them," says Schneier, who recently purchased a $3.8 million plot of land and hopes to hire architects by October. The temple should be ready by 2001, with Schneier taking charge from November to April, though he plans to hold makeshift services by late fall.



hamptonswatch

But another Florida Jewish leader is calling the project blasphemous. Palm Beach Orthodox Synagogue's Rabbi Moshe Scheiner accuses the influential, well-financed Schneier of trying to steal away his worshipers. "Almost every single member of our temple has been contacted to donate money or attend planning meetings," says Scheiner, adding that the whole scheme smacks of religious carpetbagging. "Usually, it's a case of a congregation looking for a rabbi," says Scheiner, whose temple is just half a block from Schneier's site. "Here, you have a rabbi coming to look for a congregation."

Schneier vehemently denies the accusations. "We've never asked anybody for money," he says. "And we're definitely not siphoning parishioners." His position is that the Palm Beach synagogue will attract nomadic Hamptonites who haven't been to temple in years. "We're going down there to continue the congregation"—which started as a ten-man living-room quorum in 1991 and now attracts a 600-person capacity crowd for Saturday services.

Services industry: Rabbi Schneier branches out.

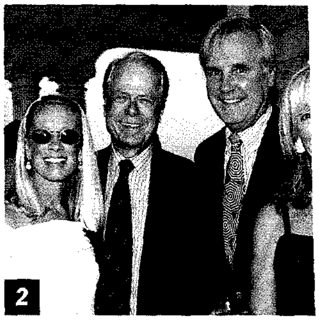
Though this may seem like a White Castle going up against a long-established Burger King, Schneier sees his mission as Heaven-sent. The Florida franchise will be located on Palm Beach's Sunset Avenue—the same street name of the Hamptons location. "It's more than just a coincidence," says Schneier. "A higher power's trying to tell us something." C. J. HUGHES

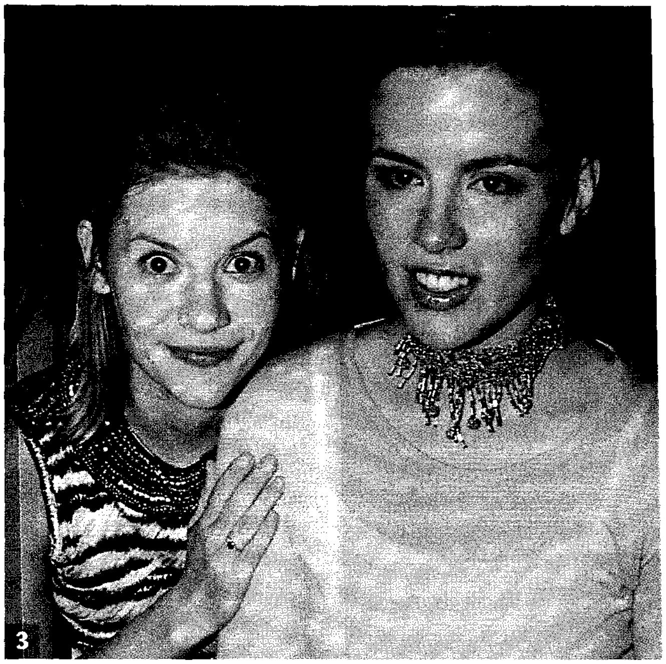
llustrations: top, Pascal Lemaitre; bottom, Ingo Fast. Photograph by Peter Ross.

Big Girls on Campus

Photographs by Patrick McMullan

THE AUGUST 10 PREMIERE FOR *BROKEDOWN PALACE* AT OHM seemed more like a college mixer packed with fresh-faced twentysomethings chattering about their first Hamptons shares. There were just a few differences: The customary beer keg was replaced with mojitos, and a few security guards kept watch at the stairs. They were there to protect the evening's two pretty young guests of honor, Claire Danes and Kate Beckinsale. Both budding actresses looked grown-up in their respective Dolce & Gabbana and Donna Karan party gowns—a far cry from the characters they play, two high-school graduates who end up in a Thai prison after heroin is discovered in their luggage. The film's audience found the plot a bit far-fetched: "There's a scene where their high-school friends come to visit them in prison—for like *five minutes,"* gasped one viewer, who confided that Danes is a classmate of hers at Yale. The Yalie was a bigger fan of *Return to Paradise,* last year's dope-smuggling prison flick. Like Danes herself, most guests had never seen the genre's classic, *Midnight Express,* which showed American audiences what smuggling a bag of hash means in Turkey. No, this young crowd was barely aware of where the film's title came from. One baby-faced boy who admitted he would rather have been at the *American Pie* premiere ventured a guess: "Is it the name of a Grateful Dead song?" Correct. But the rest of the near-adolescents in attendance were more versed in the lyrics of rapper Jay-Z, who arrived at the party alone—creating enough of a diversion for Danes and her rocker boyfriend, Ben Lee, to sneak out the door unnoticed. MAURA EGAN





1. Iman and Mary J. Blige at *Vibe* magazine's sixth-anniversary party at Lot 61. **2.** Lynette Gittis, Paul Hallingby, David Patrick Columbia, and Jo Hallingby at Chuck Scarborough's home for the Juvenile Diabetes Foundation benefit in Southampton. **3.** Claire Danes and Kate Beckinsale at the premiere party for *Brokedown Palace.* **4.** Photographer Ralph Gibson, Mary Jane Marcasiano, and Henry Buhl at the Sunflower Festival benefit for the SoHo/TriBeCa Partnership at Buhl's home in Southampton. **5.** Rene Russo, Denis Leary, Esther Cañadas, and Pierce Brosnan at Club Colette in Southampton for *The Thomas Crown Affair*'s premiere party. **6.** Halle Berry at the premiere party for her film *Introducing Dorothy Dandridge* at Metronome. **7.** Donna Karan, Andrew Tilberis, and Kate Capshaw at the home of Basia and Ken Nahoum in Watermill for the Ovarian Cancer Research Fund benefit. **8.** John Fitzpatrick and Liam Neeson at the Fitzpatrick Grand Central Hotel's opening of the "Liam Neeson Penthouse Suite." **9.** Ellen Barkin, *Glamour*'s Bonnie Fuller, and Kimora Lee Simmons at Simmons's home in East Hampton for a party for the magazine.

THEY LIE. THEY CHEAT.
THEY STEAL.
THEY KILL.

TONIGHT, THEY TESTIFY...
EXPOSING THE MYTHS AND REALITIES OF THE MOB.

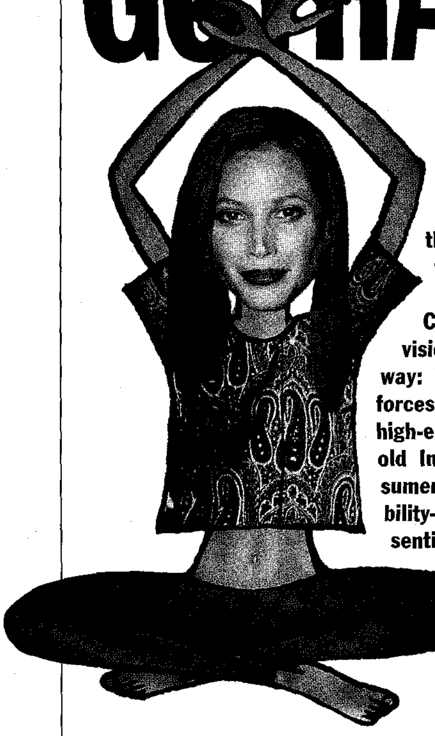
FAMILY VALUES
The Mob & The Movies

WORLD PREMIERE TUESDAY, AUGUST 24
8PM(ET/PT)

TNT®
tnt.turner.com

© [illegible] Turner Broadcasting System, Inc. All Rights Reserved. A Time Warner Company.

GOTHAMSTYLE

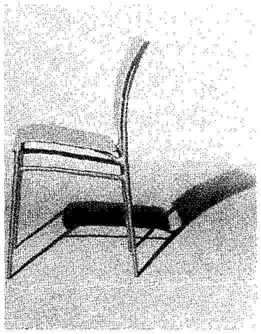


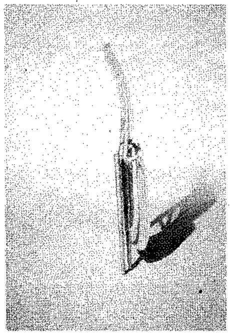
Ancien Régime

Models, like athletes, have a short shelf life, and smart mannequins, as they hit their thirties, begin to parlay their beauty and fashion know-how into secondary careers. So when Christy Turlington met Cavan Mahony and Ayla Hussain, she had a vision of an afterlife to her glam days on the runway: Turlington, a yoga enthusiast, decided to join forces with the two women as they launch Sundãri, a high-end holistic skin-care line based on the 5,000-year-old Indian philosophy of Ayurveda. To balance consumers' "doshas"—points of heat, movement, and stability—the products include an exfoliating cleanser, essential oils, and a night cream ($25 to $70, available at day spas starting this fall). Let's just hope that Turlington fares a little better with *this* foray into the entrepreneurial world than she did with her previous venture—the Fashion Cafe. BETH LANDMAN KEIL

Pursed Lips

Now that the city's fashion elite has spent the rent on $500 Fendi baguettes, Rebecca Taylor has scaled down the concept of the evening bag to a tiny pouch designed to carry only one essential ingredient: lip gloss. The animal-print mini-pouch ($39; available at Scoop) contains one gloss in either Pashmina Pink or Tangerine Dream, customized to match the fabrics in Taylor's fall collection. Party girls may find just enough room to tuck in a driver's license and credit card. Those incapable of leaving the house without their cell phones, however, will be relieved to know that Taylor has also fashioned a purse one size bigger ($70) with them in mind. SARAH BERNARD





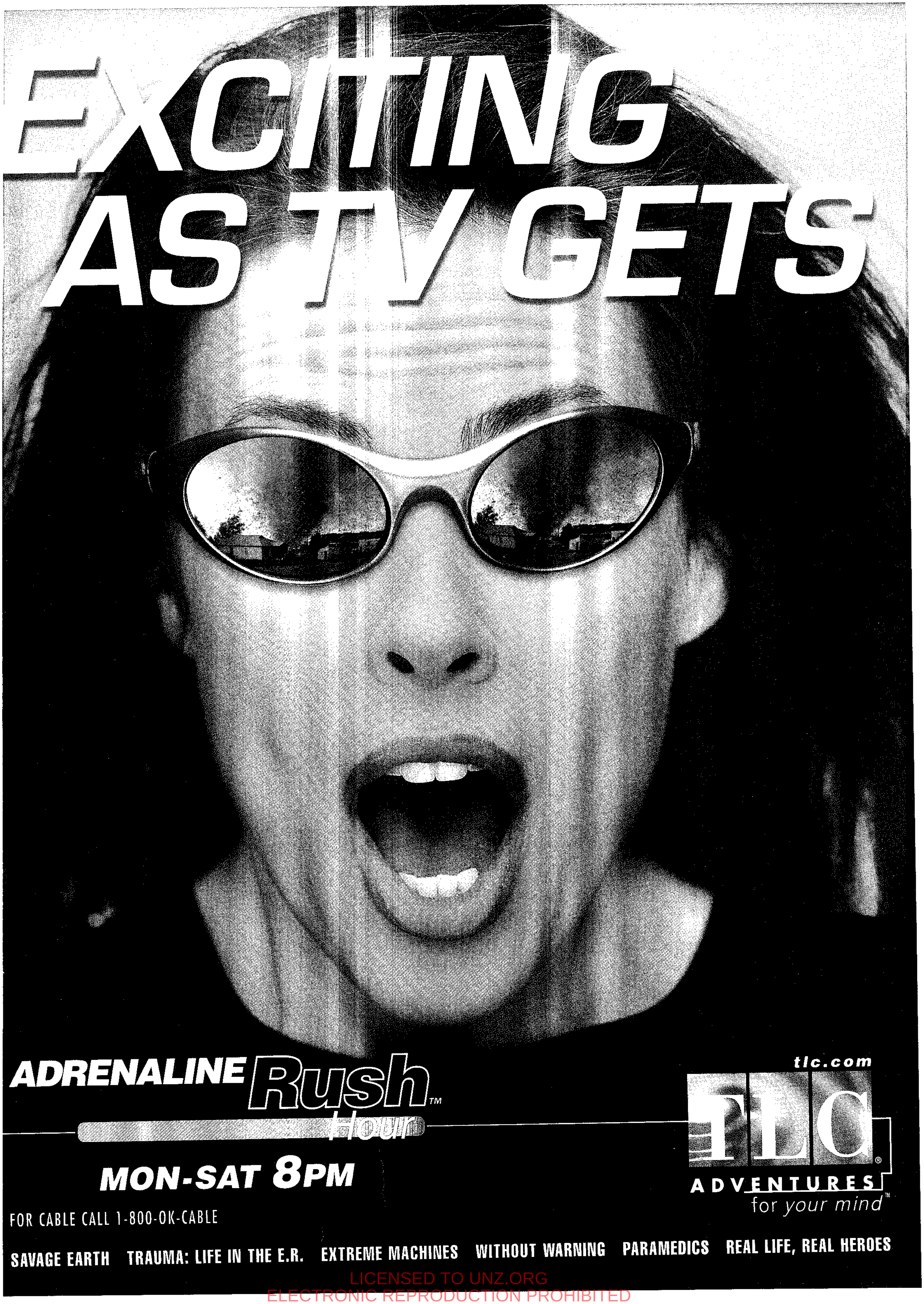
Hot Seat

Many employees would be thrilled to have offices kitted out with T1 Internet access and ergonomically designed desks. But some players on the recently transported Condé Nast team won't be content until they can rest their pampered rears on one of the 1,500 Miss C.O.C.O. chairs designed by Philippe Starck for Cassina USA ($260). The chair folds down to a mere six inches wide, so it can be stowed in even the pocket-size cubicles of junior staff members. The dwindling supply of the slim aluminum chairs is causing catfights between desperate editors at 4 Times Square, but the ladies of *Vogue* may win this battle, since the exceptionally narrow seats (16.25 inches) seem to have been made with only Anna Wintour's physique in mind. MAURA EGAN

Radical Chic

T-shirts featuring the Nike Swoosh and slogans like I'M WITH STUPID are fine for *some* people, but if you like your walking billboards a bit more provocative, check out the cotton tees that some downtowners are creating in military colors like Day-Glo orange and army green, splashed with survivalist images and controversial headlines. Scott Sasso, a former Phat Farm designer, stamps his 10Deep T-shirts ($24, available at Union) with images of tanks, G.I. Joes, and gas masks. Ssur designer Ruslan Karablin uses his tees ($28, available at Ssurplus) as a platform for local politics, featuring pictures of Larry Davis, a controversial uptown drug dealer who was in a shootout with the police, with an incendiary quote from Davis running down the sleeves. And if you just need to let everyone know how *bad* you are, the Australian-based company Mooks's devilish logo—a lightbulb with horns and trident ($24, available at Urban Outfitters)—should say it all. IRINI ARAKAS

10DEEP
66
MOOKS


EXCITING AS TV GETS
ADRENALINE Rush Hour™
MON-SAT 8PM
FOR CABLE CALL 1-800-OK-CABLE
tlc.com
TLC®
ADVENTURES for your mind™
SAVAGE EARTH
TRAUMA: LIFE IN THE E.R.
EXTREME MACHINES
WITHOUT WARNING
PARAMEDICS
REAL LIFE, REAL HEROES

Welfare Roles

Welfare reform chopped a key plank from the GOP platform and put Democrats on equal footing in the debate over spending vs. tax cuts for the first time in a generation.

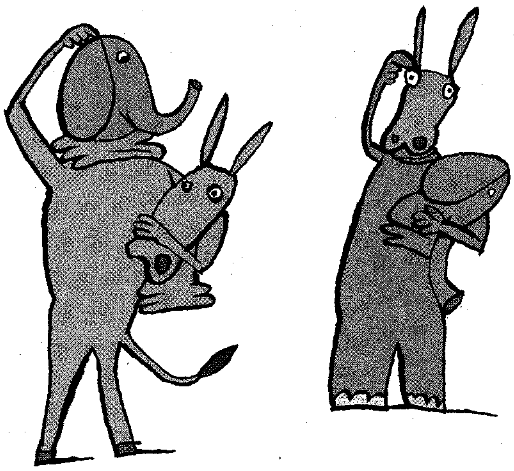
COULD IT REALLY BE—THE 1996 welfare bill hasn't produced cataclysm? This is the finding of no less an authority than the Urban Institute, the Washington-based officially nonpartisan (but basically kinda liberal) think tank. The report found that most mothers who've left the rolls since the act was passed are working, and they're working, on average, for an hourly wage of $6.61, which for the period studied was higher than the minimum wage by almost $2. President Clinton pounced on the report's release to make the obligatory appearance with former welfare recipients in Chicago and declare the law a triumph.

Substantively, it's still too early to say that. The report also details the various problems former recipients face and suggests that nearly a quarter of the people who've moved off the rolls since the bill became law have, as the phrase goes, fallen through the cracks. The bill was merely the first stage of a gut renovation of federal policy on poverty that won't be finished for years.

The political ramifications of the bill, though, are clear enough: Welfare reform has been bad news for Republicans and good news for Democrats. This may sound odd, since the bill sprang up from the wells of the conservative think tanks in the first place and since most Democrats had seizures when Clinton announced he was signing it. But there's no question that (1) the bill has taken a huge club out of the hands of the right, and (2)—and this is the really interesting part—it's started moving the debate about poverty in America to a place where the Democrats, who've been losing that argument for the better part of 30 years, can now actually win it.

"There's no question that it's taken an easy applause line away from the Republicans," says Robert Borosage of the Campaign for America's Future, a leading liberal policy group in Washington. Borosage, I'm certain, would very much like it noted that he thinks the bill was an outrage, and praising anything emanating from it didn't come easily to him.

But the point is irrefutable. Look at the recent tax-cut debate. House majority leader Dick Armey insists that Americans will rally to his side en masse over the next month and demand passage of the GOP tax package with the fervor of *les citoyens* storming the Bastille. He may know something we don't, but it sure seems unlikely. A majority of Americans recognizes that the choice here is really between a tax cut that, to most people, won't amount to much actual cash, and investing in Social Security and Medicare—the historic and still-popular entitlement programs that most people insist the government spend money on. This means that government spending, all of a sudden, is a good thing, which means in turn that the right can no longer carry on about the guv'ment taking your hard-earned money and throwing it at people who don't work. That has been, at least since Ronald Reagan's time, probably the most effective rhetorical anti-tax missile in the GOP silo. It has been disarmed.



Democrats seem Republicanish (*kill welfare*), Republicans sort of Democratic (*kinder, gentler; compassionate conservatism*).

We still haven't seen all the ramifications of this, but to name one: The South will no longer be solidly Republican. Clinton carried five southern states in 1992. By 1996, after the GOP triumph of 1994 and the 200 or more state and local officials (many of them southern) who changed their party affiliation from Democratic to Republican, Clinton was in danger of doing worse there. But he won five states again. He did so mainly because Bob Dole was weak and the economy was strong, but I suspect that if Clinton had vetoed the welfare bill, the Dole campaign would have pounded him on it and he'd have lost two or three of those states. American politics' most poisonous regional divide—the South went and stayed Republican over race, and welfare is at bottom about race—has narrowed considerably. One doubts George W. Bush, a son of the South, would be using "compassionate conservatism" as his mantra if this wheel hadn't been set a-spin, and the welfare bill is a large part of what did it.

Welfare reform, in other words, has put the GOP on the defensive. "The burden shifts to the Republicans," says George Stephanopoulos, who was against Clinton's signing the bill at the time, "to say what they are going to do for the poor."

It's simple: There was no public support for spending more money on welfare, small though the amount always was in reality. But there is public support for helping people who are trying to work. So providing health care and child care for poor people, and transportation subsidies for people who have to make long commutes to their jobs, as poor people often do, now has a political life that it just didn't have before. Borosage: "We have a much stronger argument about poor people on childcare and living-wage agreements and things like that than we did on welfare payments."

Specific legislation toward those ends hasn't made much progress yet. It's coming—Clinton's announcement two Saturdays ago that he'll press governors to get more poor children enrolled in health-

Illustration by Scott Menchin.

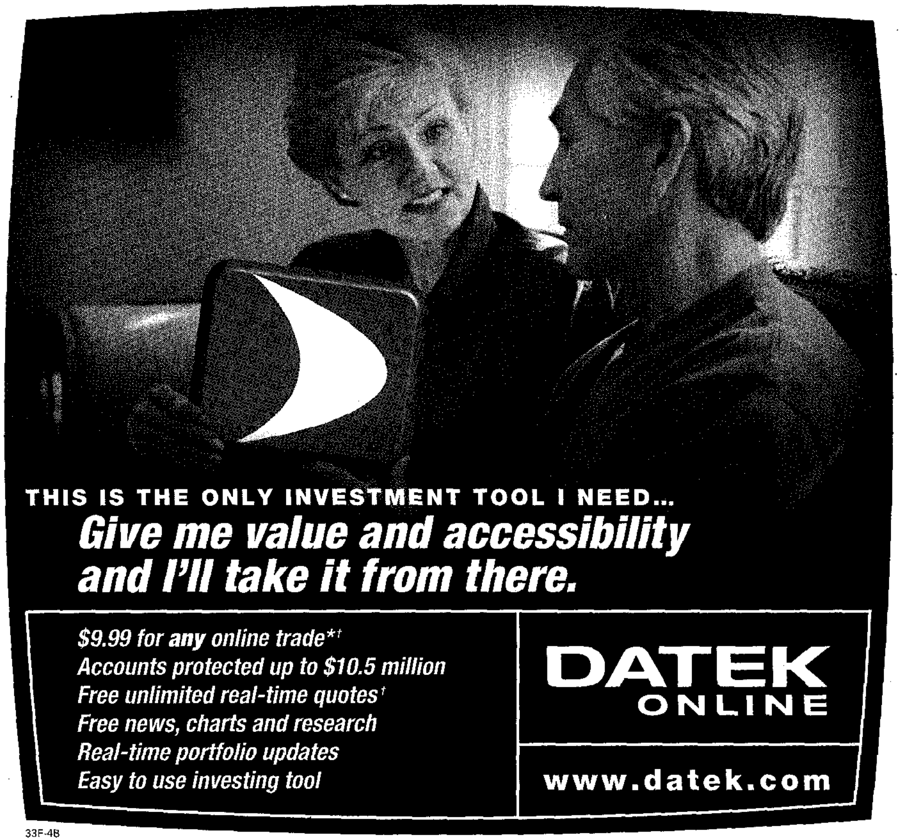
re programs is an example—but it will e a fight: round two of welfare reform, you will. Ed Kilgore of the centrist emocratic Leadership Council argues hat even though the 1996 bill represent- d a centrist consensus, the coming wel- re debates will be intense. "I think a artisan divide is opening back up on it," e says, "because now that welfare is one, the debate is about the overall eco- omic status of poor people. And that's a retty sharp partisan difference."

Kilgore points to an effort by Minneso- a's Paul Wellstone—when the DLC is umping Wellstone, you know the Dem- crats are feeling pretty flush—to pass egislation under which states would get onus payments from the federal govern- nent not only for reducing the rolls but or providing former recipients with food stamps and Medicaid and child-care sub- idies. After years of trying to get this through the Senate and failing, Wellstone inally succeeded in tacking it onto a Treasury-and-postal-appropriations bill that passed. It still must survive final negotiations to become law, but even if it fails this time, it represents the kind of argument around which Democrats can build support. "The end goal was not just to remove people from the rolls," says Wellstone spokesman Andy McDonald. "The end goal was to reduce poverty." Democrats have a better opportunity to sell this idea than they have in 35 years.

> *"Welfare reform has put the GOP on the defensive.* **'The burden shifts to the Republicans,'** *says George Stephanopoulos, who was against Clinton's signing the bill, 'to say what they are going to do for the poor.' "*

Correction: LAST WEEK, I WROTE THAT Charles Gargano, head of the state's Department of Economic Development, had been on the outs lately with the governor and had been kept in the dark about Pataki aide Brad Race's appointment to a state commission. Both Gargano and Race say that was wrong. I apologize for the error. ▬

E-mail: tomasky@aol.com


THIS IS THE ONLY INVESTMENT TOOL I NEED...

Give me value and accessibility and I'll take it from there.

$9.99 for any online trade†*
Accounts protected up to $10.5 million
Free unlimited real-time quotes†
Free news, charts and research
Real-time portfolio updates
Easy to use investing tool

DATEK ONLINE

www.datek.com

33F-4B

* All internet trades are only $9.99, up to 5000 shares. †Some restrictions apply. $500,000 of account protection ($100,000 maximum for cash) provided by SIPC, with the remaining $10 million for securities only, provided by private insurers. Total indemnity by private insurers cannot exceed $100 million. Account protection does not cover risks or losses associated with investing. Please check our website for complete details. Non-marketable Nasdaq orders are represented on the Island ECN. Orders executed through Datek Online Brokerage Services LLC, member NASD/SIPC. ©1999 Datek Online.

power to move the market www.isld.com
The Island ECN
member NASD/SIPC

MR K's

Exquisite Chinese Cuisine
Private Dining Rooms
570 Lexington Ave. NYC 212.583.1668

The American Academy of Hospitality Sciences Five Star Diamond Award
CRAIN'S ★★★ by BOB LAPE
CELEBRITY WASHINGTON ★ Restaurant Award ★ ★ Ambassador Award ★ FOR DINING EXCELLENCE

DINING WITH STARS & CELEBRITIES

Park View
RESTAURANT
At The Boathouse in Central Park; 72 St. & Park Drive North
Exquisite Cuisine In Central Park
212 988-0575

THE SALVATION ARMY

SHARING IS CARING

Richard's Storewide Sale is all sewn up.

New York Magazine's *Material Man* is offering material savings on the whole nine yards.

Draperies, Slipcovers & Reupholstery: 25% Off labor

Balloon & Roman Shades: 20% Off labor
Excludes fabric & installation

Upholstered Headboards in selected styles: $395
Twin, Full, Queen, King size: $495
(were $495-$695) Excludes fabric & installation

Floor Sample Furniture: 40-60% Off

Special Order Furniture: 40% Off

In-stock Fabrics: 30-50% Off

Richard's
INTERIOR DESIGN
1390 Lexington Ave. (92nd St.)
(212) 831-8645
www.richardsinteriordesign.com
Sale prices on new orders only. C.O.M. fabrics additional cost.
Sale ends 8/31/99

MEDIA MICHAEL WOLFF

Licenses Я Us

Forget about writing that adorable book for your kids. Children aren't reading kids' books anymore; now they inhabit personal multimedia theme parks.

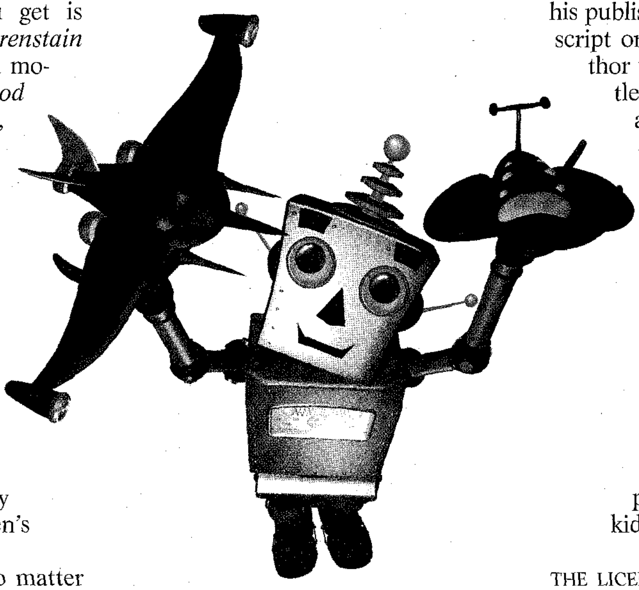
PERSONALLY, I HATE KIDS' BOOKS. In my three-kid experience, most books I've read to my children are so bland I feel trapped back in school again. This is not surprising, because kids' books have traditionally needed the imprimatur of teachers and librarians (gatekeepers, they are called, chillingly, in the children's-book business). So what you get is Milquetoast or worse. *The Berenstain Bears Forget Their Manners* is a motive for infanticide. I'm no *Good Night Moon* fan either. (All right, Roald Dahl, E. B. White, and more recently the Harry Potter craze—but this is a short list.) Children's books, if you ask me, are why kids don't want to read. But I'm a lonely voice.

Most people love children's books. In fact, most parents with young children think they can write a children's book. Celebrities especially. The latest trend is celebrity spouses who think they ought to be writing children's books.

But the hard truth is that no matter how misty-eyed you get, you probably can't write a children's book—not anymore—not unless you also have the soul of an entertainment lawyer (intellectual-property training and branding experience would help as well).

Todd Parr, for instance, is a bearish, cuddly prototype of a children's-book writer—complete with a San Francisco holistic it's-a-small-world-after-all philosophy. He is distinguished from the run-of-the-mill children's author not only by his highly styled design work but by the kind of legal wrangles he's involved in. Such disputes—who committed to do what under which set of eventualities—may just be part of modern storytelling, or of the hundreds of deals that are part of the licensing, merchandising, branding art of modern storytelling. Litigation, you might even say, is a sign of success (who sues a failure?).

Parr, whose *oeuvre* consists of graffiti-style primary-color illustrations for the learning-to-read crowd, recently pulled off a kind of trifecta of children's-book promotions—he's the first kids'-book author to claim all of the windows of FAO Schwarz (in the retail version of the trifecta, you pay the store, rather than the store paying you). His four books alone could not have filled all those windows (neither physically nor profitably). But the books are just one part of his product output, which now includes greeting cards, gift wrap, hats, children's apparel, rugs, backpacks, duffels, totes, travel bags, luggage, diaper bags, wallets, card games, memory games, floor puzzles, press-and-peel play sets, flat wood puzzles, magnetic fun boards, beach sets, frames, children's photo albums, scrapbooks, stickers, stamp sets, back-to-school products, children's watches, magnets, clocks, buttons, plastic and ceramic bath accessories, plush and soft toys and dolls, bedding, posters, infant/toddler/children's feeding items, adult coffee products and ceramics, and beach towels.



Callaway's licensing express: *Nova's Ark.*

Illustration from *Nova's Ark* by David Kirk. ©1999 Callaway & Kirk, LLC.

Parr, who for fifteen years was a United Airlines steward ("I applied to art school and to be a fireman and to be an airline steward and took the first thing that I got"), may in fact be one of the few people who never had a desire to write children's books. "I have a high-school education, and I did horrible in English and spelling," he says, with slight apology. He started with T-shirts and went to coffee mugs, then worked his way up the licensing chain. Indeed, he did not come to his publisher's attention through a manuscript or literary agent or children's-author workshop. Three years ago, Little, Brown discovered him at the annual licensing show at the Javits center. Little, Brown got in line behind the backpack manufacturer and the diaper-bag people to make a deal with what *Li©ense Magazine*, starstruck, calls one of the most influential people in licensing under 40.

Certainly, his books are a lot more like T-shirts than like kids' books. But there's a plausible literary point to argue here: T-shirts are more expressive and intelligent than most kids' books.

THE LICENSING SHOW IS A CONCOURSE OF booths representing hundreds of purveyors of exceedingly unintellectual intellectual property, from Disney and Nickelodeon at the high end to a host of would-be brands, unknown characters, and do-with-me-what-you-will images at the other. As you walk the floor, it's hard not to find yourself swept up in the euphoria of licensing—to sell something without giving it up, to exploit without exhausting, to trade without exchanging (finally, to have your cake and eat it too).

On the center fairway of the show floor, Tolon Brown mans his father's $150,000 booth, built in the form of Arthur's club house, recognizable to children under 7 and their parents everywhere. Tolon's father, Marc Brown, the creator of Arthur the aardvark, is arguably the most successful author of children's books today. He is quite possibly the most successful author of anything today. "A gazillion-

.re,” says one of Brown’s publishers. .rthur books have sold 30 million copies ɔ far, at an upward-trending rate of 10 ıillion a year. And that’s only books. .rthur also has the world’s second-best-elling Band-Aid (Winnie the Pooh, that enith of children’s characters, is the ırst). Plus he has most of the licenses 'odd Parr has and many more (toothɔrushes, shampoo and bubble bath, and ıntibacterial soap, for instance). Even a ɔalloon in the Macy’s Parade.

The Arthur beast comes to be a shadɔw presence—in bed, in the bathroom, n the air (I can hear Arthur talking ıow). Only the quiet neuroses of Arthur’s friends and family keep you rom major revulsion at the global mar-keting strategy.

Brown himself seems to have the tra-ditional unassuming virtues of a chil-dren’s author (the phone is busy when I call Arthur corporate headquarters in Hingham, Massachusetts). Brown is one of the few people whom I’ve ever interviewed to willingly answer every question I ask—even the questions about money (which no one ever answers).

He spends, I learn with interest, $400,000 a year on legal fees. And yet for all his naïfness, he has taken personal control of every aspect of his complex licensing operation. His relationship with book publishers—he uses various publishers for different markets—is more complex, strategic, and businesslike than any author-publisher relationship in the adult market. What’s more, the fulcrum of his empire is his deal with WGBH, the producing station for the Arthur PBS series (in our house, in the pre-K and K years, all life and scheduling was arranged around the morning Arthur half-hour) and one of the most difficult and controlling producers in television (not-for-profit sharks may be the ultimate sharks). Brown’s deal with the station, which gives him virtually complete control over the show—animators, voices, music, writers—is a marvel of public-TV negotiation.

“The important thing,” he says, “is to control how you come into the market. There is a Kleenex mentality out there when it comes to kids’ brands: Use them and dispose of them. You don’t want to be overlicensed. Add bed and home furnishings one or two years down the line rather than everything in a rush the first year.”

I wonder how you learn this stuff.

FROM ARTHUR, MY SON STEVEN, SOON TO be 8, went on to *Power Rangers* (a serious horror show for the teacher-librarian crowd), then to *Pokémon* (my advice: Sell short), *(continued on page 83)*

Love Needs No Pedigree

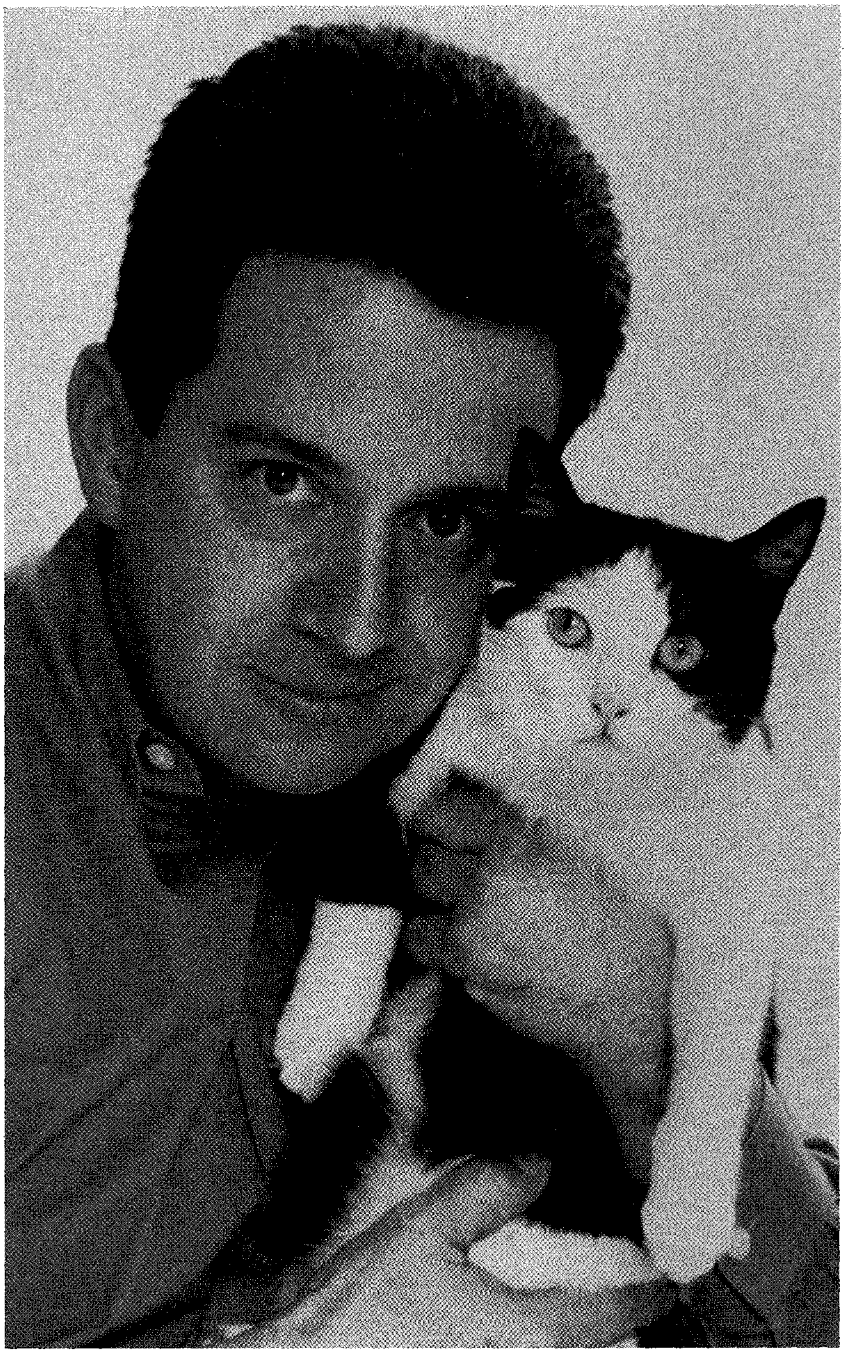


Photo by Mary Bloom

WABC-TV Meteorologist Bill Evans with 2-year-old “Inge”.

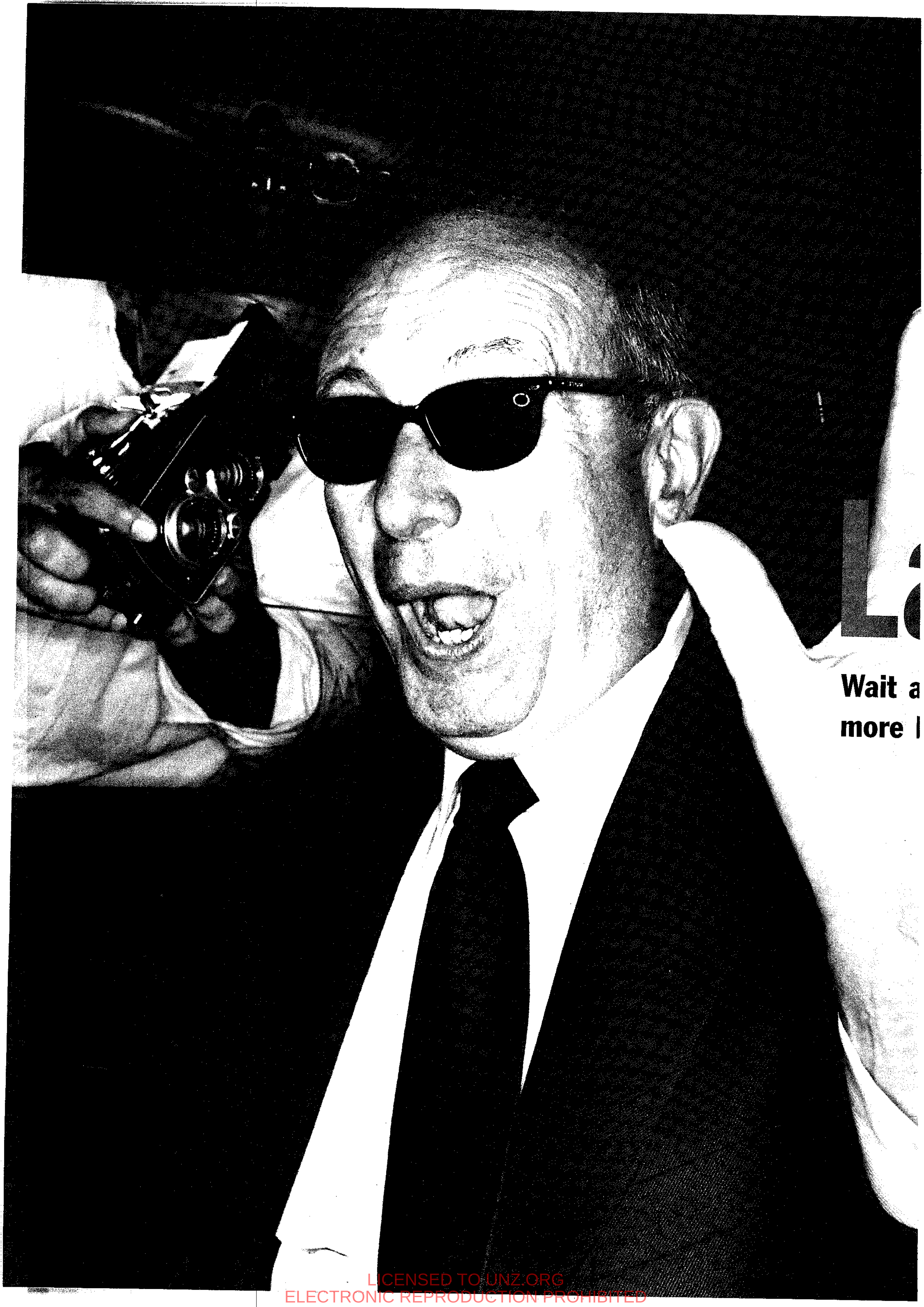
Two Heads Are Better Than One!

Adopt a mixed breed pet at North Shore Animal League
or your local animal shelter.

NORTH SHORE ANIMAL LEAGUE

North Shore Animal League

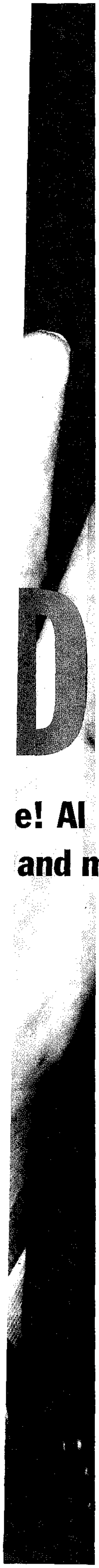
Dept. MS • Lewyt Street, Port Washington, NY 11050
(516) 883-7900 Ext. 254
Or visit our website at www.nsal.org



La

Wait a

more



Dolce Alfonse!

e! Al D’Amato *lost* the election, but now he’s got more money, and more clout than ever? Life really *is* unfair. By Jennifer Senior

THE MOVIE-MEMORABILIA AUCTION AT THE W HOTEL HAS BEEN UNDER way for only fifteen minutes, and Alfonse D’Amato has been here for less than two, but already the former senator is on the charm offensive. The target of the moment is a 30-ish brunette with exemplary cheekbones—“I’m a singer, but I also do public relations”—who happens to be standing on his right when a waiter swings by, carrying a tray of champagne. D’Amato grabs two glasses and hands her one. “Hi,” he announces. “I’m Alfonso.” The woman smiles, slightly baffled. He plows ahead, taking her hand and examining her ring, demanding to know whether it contains her birthstone (it does), blitzing her with personal questions. A roving photographer snaps their picture. The senator slings his arm around her waist for the occasion, then asks what she is doing tomorrow night. Flying to England, she says. “Aggghh!” he moans in his thick, Elmer Fudd patois, a hand clutched to his breast. “A *dagger* through my *heart*!” • The senator recovers, of course; he always does. Within minutes, he is threading his way through the star-strewn crowd (Lauren Bacall, Martin Scorsese, Leonardo DiCaprio) as effortlessly as a shuttle glides through a loom. When he greets people he knows, it is almost always the same: a howl, a grin, an animated embrace involving a clutch at the base of the neck and a kiss on the cheek. He spots Hank Ratner, chief operating officer of Rainbow Media and a client of D’Amato’s new corporate-consulting firm, and starts scheming about ways to televise soccer. He chats with Barbara Winston, wife of Bruce, one of the heirs to the Winston jewelry fortune, and meets her daughter Stephanie—“Hey, Steph!” Then he meets Stephanie’s Promethean fiancé—“You got a hunk, baby! A hunk!”—before moving on to an old friend, Peter Boyle. Seeing the

Photograph by Stephanie Pfriender

actor sends the senator off on a mad tear, reenacting his favorite scenes from *Young Frankenstein,* the movie that first catapulted Boyle to fame: "What hump? Abby Normal?! What knockers!"

Forty minutes later, tenacious as ever, the senator decides to give Gwynne Rivers, the singer-publicist, one last shot. Earlier in the evening, I'd had a chance to ask her whether she had any idea who her suitor was. She hesitated. "Yes. Well—yes," she said. "I knew he was a senator." Then she hesitated again before asking an entirely reasonable question: "He's out of office, though, right?"

D'Amato, who served as New York's junior senator for eighteen years, is indeed out of office, dismissed by the voters last November in favor of the wonkier, higher-minded Charles Schumer. But losing, as it turns out, was probably the best career move Alfonse D'Amato has ever made. He is now doing in the private sector what he did so ably in the public one—twisting arms, dispensing favors, and solving "problems"—but for a lot more money, and without the hindrance of Senate ethics rules. He remains a vital force in New York Republican politics—advising Pataki, tweaking Rudy, drilling for cash—but without having to account publicly for his own behavior.

Most astonishing, at 62, he is dating even more flamboyantly than he did in the Senate—flying down to Palm Beach with erstwhile sex columnist Candace Bushnell, squiring around Olympic swimmer Dara Torres—forcing the New York *Post* to haul out the word *canoodle* not once but twice in its boldface coverage of his nightly romps. Before, D'Amato's companions looked like astronauts' wives. Now they look like MTV V.J.'s.

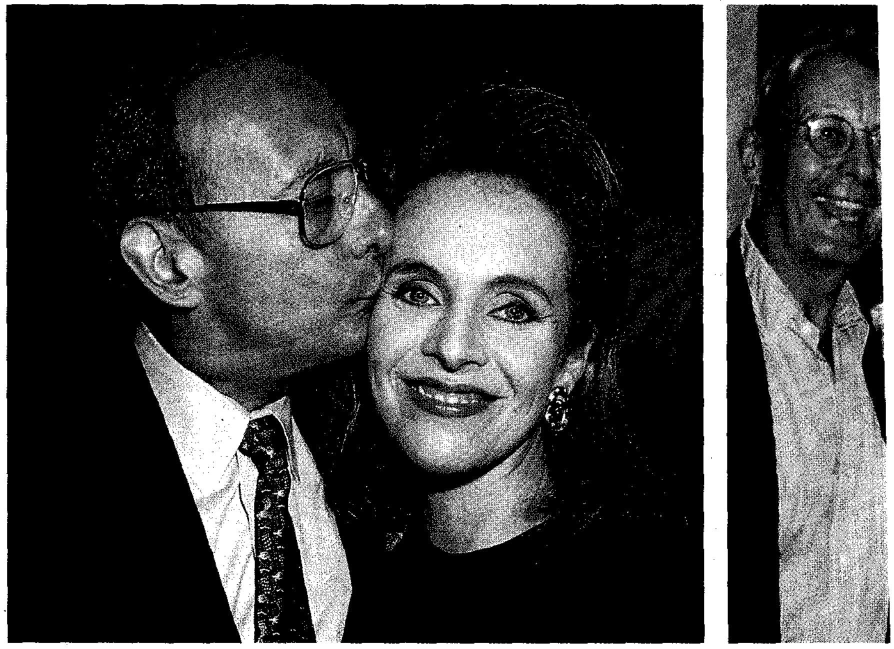
"I'm married," says Al Franken, who does a devastating impression of D'Amato. "But if I were out there with him, I think I'd be kind of pissed if the babes were going after him and not me. I mean, they've done scientific studies on what makes people attractive, and as far as I can tell, he doesn't fit any of those."

Most recently discarded politicians spend years licking their psychic wounds and figuring out what to do with themselves. D'Amato, in fact, seemed especially vulnerable to this kind of isolation and humiliation—remember the rumors about him weeping in the elevator on the way to his concession speech?—because he couldn't *do* anything in particular; he wasn't a gifted lawyer or orator or policymaker. Even while sitting at the helm of a committee, D'Amato was quietly regarded as a figure of fun.

But as Mike Myers has proved, goofy guys can be highly effective if they're famous enough, well-connected enough, and have more than enough mojo. And that's what Alfonse D'Amato is: the Austin Powers of Island Park. He's an oafish charmer who knows a million people, solves the world's problems, doubles as his own worst enemy, and manages, in spite of his epic bumbling, to get the girl.

Asked how he stays relevant, D'Amato shrugs, as if the answer were obvious: "By bein' me." No one could have guessed how marketable, powerful, and (apparently) lovable being him was—and how easily it could withstand the separation from public office.

Last of the red-hot lovers: Al D'Amato with, from left, gossip columnist Claudia Cohen and socialite Hilary Geary; writer Candace Bushnell; Olympic swimmer Dara Torres.



"From what I understand, Alfonse is still slapping people on the back, getting engaged to young girls, and people are still calling him senator," marvels Charlie Rangel, the salty Harlem Democrat who's served in Congress since the Nixon administration. "So really," he says, "I ask you: What the hell's the difference?"

THE OBLIGATORY OPERA SOUNDTRACK swells in the background at Limoncello, the restaurant on the ground floor of the Michelangelo Hotel, where the senator is due to arrive at any moment. The waiters are thrilled. They say he tips well, is easy to please, and likes to sit near the front, where he can banter with customers. D'Amato arrives about twenty minutes late.

He is tanner, trimmer, and much better-looking in person than he is on television, a medium that tends to bring out the Muppet in his physiognomy. He's wearing a red tie with elephants on it—all GOP senators own clothing with elephants on it—a smart blue suit, and Tiffany watch. He's talking on his ce phone. He will keep talking on his ce phone for the next ten minutes.

"Heeeeeello. Hello? . . . Yeah . . . Ea ly-Bird!!! How ya doin'? . . . Well, righ now I'm doing a little interview . . ."

It's Earle Mack, real-estate develope and D'Amato's friend for more tha twenty years.

". . . and then I'm going to meet Jo Grano from PaineWebber, and then I' going to meet one of the lawyers I'm dealing with on that Holocaust thing at 6:45 Mel Weiss, and then I'm going to see yo and Carol. What are you guys doing? Where you guys gonna be? . . . You gonna let me know? . . . Call me back and let me know. . . . Where is she? . . . She went out to the Hamptons already? Very bad. . . . Verrrry BAD. . . . All right, pick out a place. . . . I don't know. . . . I don't know! . . . Do I want good food?!"

He rolls his eyes extravagantly back into their sockets.

"Do I want good food or bad food?! I want GOOD FOOD! . . . Okay, babes. Bye."

A lull between conversations. "Let's have a drink," he proposes, looking at me and the sweet young aide he has brought along with him. "We earned it." He turns to the waiter. "Did we earn a drink? And what happened to the air-conditioning?"

The waiter apologizes about the stuffy room and says the management is looking into it.

"Tell them to put it on," says D'Amato. "It's a hot table." He gestures to me. He gestures to his aide. "Hot table. Hot hot hot."

The phone rings again. This time it's

Photograph: preceding page, grooming by Giannandrea for Garren New York; styling by Lysa Cooper for Celestine, NYC. Suit and tie by Giorgio Armani; sunglasses by Ralph Lauren.

Photographs: from left, Rose Hartman/Globe Photos; David Allen/Corbis; Henry McGee/Globe Photos; Tom Duffy/Allsport.

le's still slapping people on the back, getting engaged to young girls, and being called senator. What the hell's the difference?"

ıce Blakeman, presiding officer of the ssau County legislature.

D'Amato looks up at the waiter. "I uld like a drink."

Into the phone: *"Bruce-ster, can I have lrink?"*

To the waiter: "He says I can have atever I want. Let me have a white ne, please. Pinot Grigio."

Back into the phone: *"How ya doin', tby? What's happening?"* And so it bens again, until Bruce-ster's phone cuts it. The sign-off, as always: *"Okay, ibes. Bye."*

He raises his glass to good health, then cups his aide's face in his hand and kisses her on the cheek, apologizing for missing her birthday. "This is my baby," he coos. "This is my young 'un. I love her. She tickles me." She shows him the new diamond-stud earrings her boyfriend has just bought her. "Heh heh!" D'Amato claps his hands, drums them on the table, and gives her a high five. "Are we breaking him in? We're breakin' him in, aren't we? Oh, *God,* that's good! Now he's actin' like a man. Now he's bein' a stand-up guy."

This manic little revue could have been orchestrated for my benefit. But I doubt it. D'Amato has always had a special gift for chewing scenery. His boffo style made him one of the great paradoxes of the Senate: The more outlandishly he behaved, the more real he seemed, because his colleagues were such a bunch of preprogrammed, note-card-toting stiffs.

But now, out of office, D'Amato is even looser, if that's possible. "I make a little joke," says D'Amato. "When people say, 'What's the difference between now and before?,' I say, 'Listen, it's the same. People used to wave at me before, when I was senator, and they wave at me now.' Before, they waved at me like this"—he holds his hand high about his head and extends his middle finger—"and now they wave at me with all their fingers." He nudges his aide, laughs.

Then he gushes about his golf lessons, spending more time with his grandkids, and being able to accept plane rides from Donald Trump, which he couldn't do as a senator, because the Senate's ethics rules barred gifts in excess of $50. But he also speaks with startling candor about being released from the tedious obligations of political life. "This weekend," he says, "I won't be preoccupied about having to stop in and see So-and-so who's a major contributor or benefactor. I won't have to go to a little town where they've invited me for the Fourth of July, where it's important you be there and show that you care for them."

So has losing liberated him? I ask.

"Totally!" he shouts. "I mean, I could *bite you*!" He laughs again. "No! Don't!" And he throws his hands over my tape recorder like a goalie pouncing on a loose puck.

FOR ALMOST A FULL YEAR, D'AMATO SAYS, he knew he was going to lose the 1998 election to Chuck Schumer. "I never let anybody know that, and I dealt with it," he says, "but I could read the numbers. I knew what was happening."

As the election drew near, he *really* knew: The "putzhead" comment had cost him, and the armature of his political campaign, usually as tightly rigged as a Swiss clock, was flying apart. His television spots were relentlessly negative, and his campaign manager, Jon Lerner, was an aloof Midwesterner who lacked experience in New York politics.

There was, of course, another problem: Schumer had all of D'Amato's scrappiness, tenacity, fund-raising zeal, and media savvy, plus a degree from Harvard, a reputation for being a serious policy nut, and an essentially clean history. That was a tough combination to beat.

But that's not how D'Amato sees it. What really did him in, he says, wasn't his own foibles or the incompetence of his campaign or the strengths of Chuck Schumer. What really did him in was the outrageous excesses of his fellow Republicans. "Once those crazy right-wing wack jobs put Clinton's testimony on television, that was the end," he says. "That cost us ten points. Because people were so disaffected, so angry with what was coming out of Washington. We made the villain the victim. The House conservatives, they did that—under Dick Armey and Tom DeLay and the rest of those . . . *jerks.*" He looks at me, pauses dramatically, smirks. "Yes, I said that."

Representatives Dick Armey and Tom DeLay are, respectively, the second- and third-most-powerful Republicans in the House. "We looked like a bunch of bullies," D'Amato grouses. "Like, where's your class? Where's your taste?"

On Election Day, D'Amato woke up around six and worked out, as he usually does. He voted at 7:30 in the morning, then had breakfast with a bunch of Nassau County politicos at the Ocean Star Diner in keeping with Election Day tradition. At midday, he took a call from one of his pollsters at his friend Larry Elovich's house. The news wasn't very good. "He was very matter-of-fact about it," says Elovich. "He might have used a few curse words, but I'm not going to say those."

D'Amato arrived at the Hilton's penthouse duplex around 7:30 that night. He mingled with guests downstairs while Ed Koch, the Patakis, his top consultants, his family, and his closest friends all sat in a bedroom on the floor above. Then, just minutes before the polls closed, CNN declared Schumer the winner. Soon, half the crowd was gone.

"I felt like crap," says Kieran Mahoney, one of D'Amato's top aides. "It was like having a funeral when the corpse is walking around."

No one was prepared to concede just yet. But at 10:30, Arthur Finkelstein, D'Amato's chief political guru, summoned D'Amato up the spiral staircase and told him to call it quits. The senator went to a private bedroom to call the Schumer campaign. When he returned to the bedroom with his family, he found the Island Park priest, Father John J. Tutoné, waiting for him. He embraced the senator. D'Amato started to cry.

The senator had two very bad nights after that. "I had, I think, anxiety attacks and whatnot afterward—I should have done this, I should have done that," he says. "Maybe I wanted to strangle a few people." But ironically, the fact that he lost by a landslide helped. "If I had lost by two or three points," he says, "I probably'd be in an insane asylum."

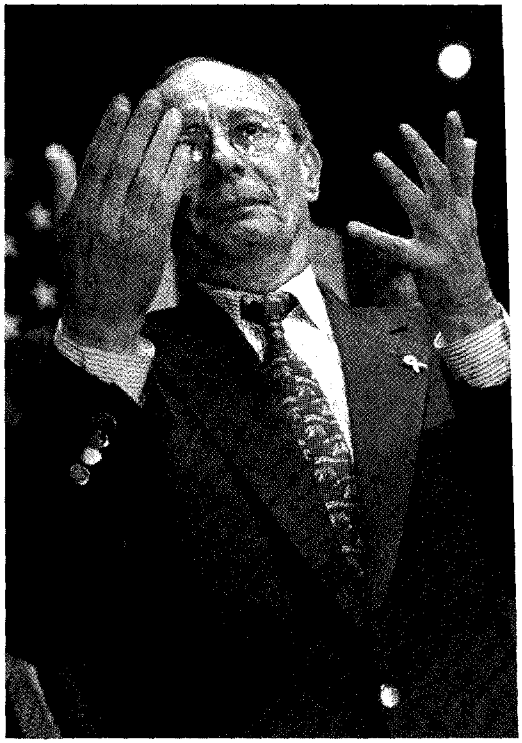
By Friday, he was on a plane down to Puerto Rico with some close friends and the governor. When he came back, several law firms offered him jobs. By Christmas, he had announced that he was forming a consulting firm with Wayne Berman, a buddy and lobbyist down in Washington.

"I really didn't think he was going to adapt as well as he did," says his daughter Lisa D'Amato Murphy. "For 30 years, he'd been so engrossed in this entire political thing that he hadn't had time to develop any hobbies or anything—we never knew what to give him at Christmas. So to see him all of a sudden take up sports, like golf, with a vengeance, and to see him take my kids out to the movies . . . It's like, wait, you're almost being a normal man here. This is scary."

HIS DAUGHTER FINDS GOLF IMPRESSIVE. BUT what D'Amato's male friends can't get over are his glands. "With Alfonse, there have always been a lot of women," says Peter King, the Republican congressman from Long Island, who's known D'Amato for 30 years. "It's hard to keep track."

That D'Amato can be such a smoking Casanova surprises people. I never understood it myself—he always seemed like Joe Pesci without the shovel—but I have since learned the secret: He approaches courting as if it were an extreme sport. He pours it on about a girl's appearance, deliberately underestimates her age, makes earnest inquiries about where she's from and who her parents are and what she does for a living. It may be over the top, but it never feels insincere.

"Whether Al knows it or not," says Earle Mack, "he's a romantic. He'll tell women how beautiful they look; he'll send them flowers and write notes. And there aren't very many romantics anymore."



"Once those crazy right-wing wack jobs put Clinton's testimony on television, that was the end. We made the villain the victim."

In February 1995, D'Amato threw a press conference at the Water Club, not to discuss the Republican Contract With America or denounce Clinton's tepid tax-cut proposals but to declare his love for gossip columnist Claudia Cohen. After Cohen, D'Amato had a high-profile relationship with Kathryn Finley, the red-haired daughter of the late Oakland A's owner Charles O. Finley. Then, for a year, he dated Hilary Geary, the blonde, socialite widow of financier Jack Geary, appearing with her at black-tie and rubber-chicken dinners all over Washington, D.C.

Geary was unlike the others. The senator was much more serious about her, and his friends all agree that she had a positive, calming influence. She was his ideal complement: attractive, good-natured, well bred. But D'Amato's randiness, alas, caught up with him. In the winter of 1998, Geary ended the relationship when a friend spotted him having dinner with yet another comely companion. The senator was crushed. Now he pines for Geary, and has spent the past year and a half furiously attempting to woo her back—with gifts, pleading phone calls, the works.

In the meantime, D'Amato has been doing what any lonely, spurned former politician would do: squeezing in a lot of quality time with women half his age. Power is supposed to be the ultimate aphrodisiac, but losing power only seems to have increased D'Amato's daffy charm. "Just the other night," says Peter King, who recently dined with D'Amato at the Capital Grille in Washington, "there were younger women coming over to our table and saying hello to him. I felt like saying, 'Hey, wait—I'm the guy who's still in office!' "

If anything, since he left office, D'Amato's companions have gotten younger, and in some cases wilder. Out are the wealthy widows and Hamptons socialites; in are the downtown girls with passports to the other side of the velvet rope.

The most outrageous member of this new club is Candace Bushnell, the blonde stunner who chronicled her own dating misadventures in *Sex and the City*, now a hit series on HBO.

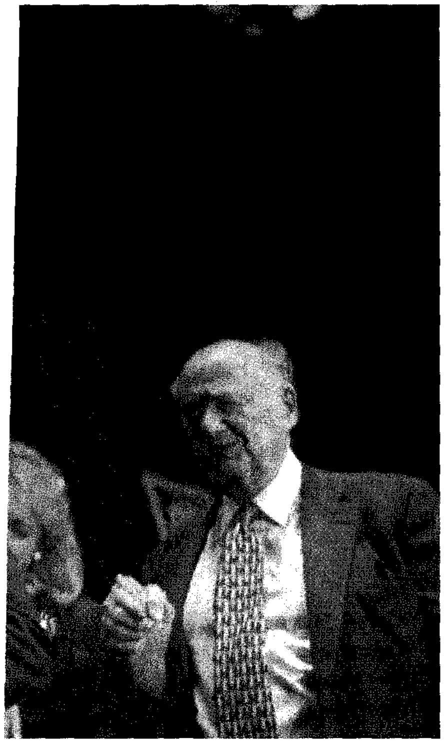
"This is the thing about Alfonse," Bus nell says. "I don't know about in the r of the country, but in New York, he's famous as any celebrity. When you wa down the street with him, people litera lean out of their cars and yell, 'Hey! Se atah!' " Plus, she adds, "he's fun, h charming, and he's emotionally upfront—he doesn't play games."

She and D'Amato met in February at a party celebrating the launch of Cablevision's MetroGuide. The senator was instantly smitten. He started ordering rounds of Cosmopolitans for the table, which included *Sex and the City* producer Darren Star and *Times* reporter Alex Kuczynski, and he made a toast to the beautiful women in his midst. Later that night, he escaped with Bushnell to Elaine's, where much dancing and one of the two reported canoodles took place. The couple subsequently showed up at Rao's and other Italian haunts about town. They spent the weekend at Mack's place in Palm Beach. D'Amato even bestowed a nickname on her, which in the senator's universe is the equivalent of landing a place on his speed dial. He called her Bushie.

The relationship didn't work out. But so what? D'Amato clearly thinks the world of her. "She's charming, she's stun-

Photographs by Susan May Tell/ New York *Post* (2).

ıing, she's a provocateur, just like me," ıe gushes. "I love it. You know? We used o play these games on her computer. Ve'd play hearts. Ever play hearts on the :omputer? It'll drive you nuts. We'd sit in :he car, and I'd say, 'No! Do this! Shoot :he moon!' "



Good loser: Left, D'Amato with Ed Koch on Election Night 1998; below, at a Republican dinner, greeting Lieutenant Governor Mary O. Donohue and William Powers, chairman of the New York State GOP.

After Bushnell, there was Dara Torres, the blonde, six-foot Olympic medalist and Tae Bo infomercialist. Donald Trump introduced them on his airplane, which at the time was bound for Florida. "They got along great," Trump reports. "He was stunned by her beauty."

So are they going out?

"I can't tell you what happens when the lights go out," says Trump. "But I think they're going out. Ask him."

D'Amato: "We're just friends. Besides, Dara's in California right now, training for the Olympics."

The tabloids, D'Amato declares, have sabotaged his love life. "I don't think it does much for any serious relationship that you might want to have," he says. "I think it could be a deterrent."

The subtext here has a name, of course: Hilary Geary. To this day, Trump partially blames D'Amato's Senate defeat on his broken heart. "Breaking up in the middle of his campaign," he notes, "didn't exactly help his psyche."

The first time I mention Geary, D'Amato pouts: "I refuse to discuss my broken heart." But later, at the bar of the W Hotel, waiting for the movie-memorabilia auction to begin, he orders two glasses of champagne and hands me one.

"Who's the love of my life?" he glumly asks.

"Hilary Geary," I answer.

He's off and running. "I didn't have my priorities straight," he says. "I was more into politics. I didn't see what a great lady she was." Without thinking, he starts to dictate. "You can just say, 'It's obvious that the senator's heart lies with one person, and that's Hilary Geary—and when asked about it, he wouldn't deny it.' "

"WAYNE-STER! HOW ARE YA?"

Wayne Berman is Alfonse D'Amato's business partner in Washington, D.C. Berman used to have his own K Street lobbying firm, Berman Enterprises, but last winter the two formed Park Strategies, a corporate-consulting firm.

"Did you tell him what I said? It's death and destruction . . . DEATH AND DESTRUCTION, that's just, just, just crazy. . . . No, no. No, it'll be worse. She'll take whatever she wants to take and destroy you. . . . Hey, listen! I fired that guy. . . . Yeah. . . . Asshole, asshole. . . . Oh, yeah. He's bad, he's bad, he's bad. He is BAAAD. . . . So take the appropriate course of action, all right? He's just really not a good person. . . . DONE. OVER. So let our friends know that, okay?"

Together, D'Amato and Berman represent about 40 or so clients, including Bell Atlantic, Continental Airlines, Group Health Incorporated, Cablevision, Metromedia Fiber Network, the Greater New York Hospital Association, and American International Group. Some are paying more than three times D'Amato's old annual salary of $133,600 to secure his firm's services.

"Whaddaya have in Chile? Anything in Chile? . . . Good! . . . Oh, very good! Okay! Señor Wayne, SEÑOR! So did you talk Pépé out of it? . . . Hey, by the way, did you ever get an opportunity to get a call back from What's-his-name on the mission of mercy for me?"

D'Amato would like to make this clear: He is not a lobbyist. Even though he is an ex-senator with no business experience. Even though his partner, a former Reagan-administration appointee, is . . . a registered lobbyist. Former senators are not allowed to lobby—i.e., contact old colleagues in Congress on behalf of business clients—for a full year after their departure from office. They can, however, "consult" and give "strategic advice."

"Yeah, yeah. . . . Berserk, yeah. . . . Hmmm. . . . Yeah, yeah. Good. . . . All right, baby. Oh, by the way, I'm gonna be down in Washington on the twenty-first. It's Royer's birthday. . . . Don't be such a WEENIE. Of COURSE you're going to go. Why do you think I mentioned it? So you could put it on your CALENDAR! . . . Okay, yeah, I called the governor. . . . Huh? . . . Okay, all right. Bye."

D'Amato's telephone never stops flashing and screaming like a pinball machine. He takes calls from Ed Koch, Governor Pataki, and Senator Pete Domenici ("Pietro!"). He talks to a representative for Continental Airlines, a client, and mentions, along the way, that the airfares to St. Martin, where his son has a timeshare, are outrageously expensive—can something be done about this?

The New York office of Park Strategies, on the twenty-fifth floor of a building on Park Avenue, is comfortable, cozy even, but a startling step down from D'Amato's previous fiefdom, which included the National Republican Senatorial Committee, the Banking Committee, five offices around the state, and the vast suite he had in the Hart Building on Capitol Hill. All told, the senator had more than 120 people working for him. Here, in this small office without a view, there is just one room, a reception area, and a staff of four.

In a few years, D'Amato hopes, his operation will have expanded some. "I get the sense Al's treating his new job the way he treated politics—working in overdrive, trying to get as many new clients as possible, " says King. "This is his new obsession. He's like a kid with a new toy."

D'Amato's office is stuffed with stately furniture, including his chair from the Senate chamber. (He paid to take it with him.) On his desk, he still keeps the sign saying MR. D'AMATO, CHAIRMAN from his days on the Senate Banking Committee. The walls are coated with New York *Post* covers and photographs of himself with pretty much everyone: Al Pacino, Ronald Reagan, the pope, Boris Yeltsin. There's even a photo of him with Charlize Theron. (The two of them were both in the movie *The Devil's Advocate*—though his role was slightly smaller. Which one was she? I ask. "The *hot* one," he says.)

So what does corporate America think it's getting when it hires D'Amato as a consultant? He was, after all, the crazy Uncle Louis of the Senate, the guy who sang "South of the Border" during a fifteen-hour filibuster and always managed to stay just inches ahead of the Senate Ethics Committee. The answer, assuming it's not lobbying, is some serious muscle and shrewd political calculating. D'Amato is a bulldog negotiator, an absolute master at getting what he wants. As a fund-raiser, he had no equal. "If people only sent him $500," recalls Congressman Eliot L. Engel, a Bronx Democrat, "he'd call back and say, 'Why didn't you send a thousand?' If they sent a thousand, he'd call and say, 'What's wrong with your wife? Why can't she send a thousand, too?' You gotta love that. It's so New York."

Watch him on the phone for an hour, and D'Amato's overnight success as a corporate consultant makes perfect sense. In the Senate, he says, "I loved the battles. I loved *winning* things that everyone thought were impossible to win. Now I do the same thing for clients. I'm the best. I am. If you want an advocate, and you're bein' wronged, you want me, because I'll find where to go, how to go, and what to do."

On the stump, D'Amato may have been a rabble-rouser and an ideologue, but behind closed doors, the man was an absolute pragmatist; he knew just how to cut a deal. In fact, New York Democrats in the House privately claimed to find him much more approachable than their fellow Democrat Senator Daniel Patrick Moynihan. As Charlie Rangel puts it: "D'Amato's kissed me. Pat Moynihan ain't never kissed me."

In his new role as paid consultant, he has arbitrated between Cipriani and the unions and advised Continental Airlines when they were caught in a turf war between the governors of New York and New Jersey over a $1 billion project at Newark Airport. He was appointed by a federal court to facilitate settlements between Holocaust victims and the German and Austrian banks, a project he also pursued while still in Congress.

And the private sector makes for even stranger bedfellows than politics—which may be why D'Amato seems to be thriving. On the negotiations with the German and Austrian banks, he's now working closely with the lawyer Mel Weiss, former national finance chairman for the Schumer campaign. Weiss, in fact, showed up at that first meeting at Limoncello, hoping to talk business with the senator and share a glass of wine. Over the course of the conversation, the two men discovered they shared the same birthday.

"This is crazy!" exclaimed D'Amato, thumping his fist on the table, then leaping up to give Weiss a big hug. "I love this guy. This guy was trying to *kill* me a year ago. Now we're . . . I mean, you see? That's what life is about. Life is *not* about being *petty.*"

Act Two: Clockwise from below, D'Amato with JFK Jr. in March, announcing his new column in *George*; at his birthday party with Nina Griscom, left, and Carol Mack; with Dr. Barbara Lieberman and Governor Pataki.

"I loved the battles. I loved winning things everyone thought were impossible. Now I do the same for clients. I'm the best. I am."

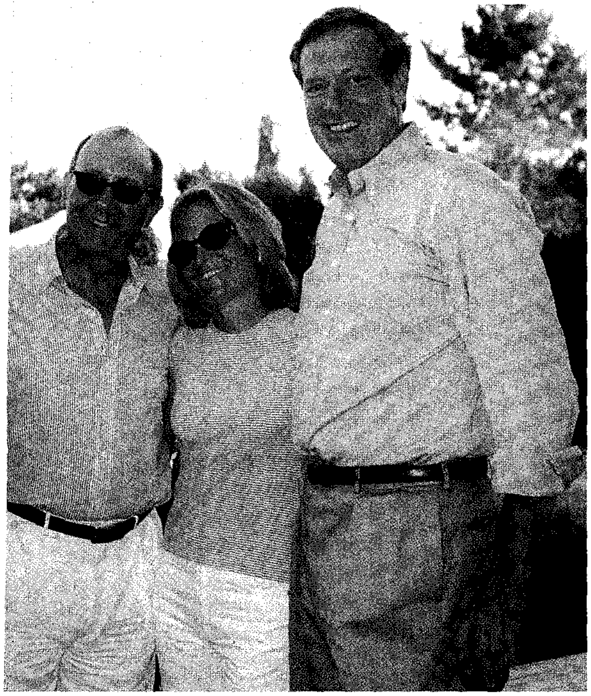
D'AMATO DOESN'T WATCH C-SPAN ANYMORE not even late at night. And he no longe subscribes to the Washington *Post* Asked if he has bittersweet feelings when he visits Washington now, he turns reflective: "I'm gonna tell you about bittersweet—" The entrance of his executive assistant, a lovely and patient blonde, interrupts him. "Look at you, you little devil!" he sings. "You look so beeeeauuuuteeeful. You want to come out and *rrrr*umba with us tonight?"

Indeed she does, and they agree to convene at Brown's, a trendy new haunt on the Upper East Side, later that evening. He turns back to me: "I do not miss the Senate, the trappings of the Senate, and all that came with it."

Most of D'Amato's friends dismiss the possibility of his ever reentering public life. D'Amato prefers to play it coy. A run for governor? Forget about it. Ditto for senator. "I could be anointed mayor," he says mischievously. "Maybe they'll work out a system where they'll have a mayor/strong-manager system, where a board will appoint me as city manager. How's that?"

Photographs: clockwise from left, Marty Lederhandler/AP/Wide World; Joan Jedell (2).

Don't misunderstand: D'Amato is natrally, chromosomally, a political creaure, and it's still true that nothing gets is juices flowing more than a nice rovocative screed about the latest local r national controversy. He still answers olitical questions in "Ask Alfonse," his ew advice column in *George* magazine,



and he has a regular commentary gig with Fox News. In his office, between calls, the senator can't help working himself into a new tizzy about Bill and Hillary Clinton; he maintains the First Lady still may decide not to run for the Senate.

"He's not gonna give her bad advice," says D'Amato, referring to the president. "The last thing he wants to do is see her run and lose—although maybe he might get a certain perverse pleasure from that. You can't tell." He laughs, transported by his own mischief. "Now, having said that, I don't believe that he's gonna want to have her lose, so they're going to continue to monitor this . . . and guess what? If she's in trouble in the polls, don't be a bit surprised . . ." He trails off. "You'd be naïve to think that she'd continue to run into a mountain."

And what if she were to win? "I think that she'd be in for a rude awakening," he says. "You think the Senate leadership is going to be happy that she's there? You kidding? They all have egos. You really believe that the senior senator from New York is gonna be happy that he's going to be totally eclipsed?"

D'Amato is never more than one degree away from the sultans of Republican power. He says he and Pataki speak once a week, but Larry Elovich says it's more like once a day. Before D'Amato helped broker this month's deal that got the state Republican Party behind Giuliani's bid for Senate, it was widely assumed that the senator was gleefully (albeit quietly) trying to subvert the mayor by fueling the upstart Senate campaign of Rick Lazio. The *Post* even reported that D'Amato was discouraging potential GOP donors from attending a fund-raiser for Giuliani in Washington.

"That was the most incredible piece of nonsense," D'Amato sniffs. "That whole story came about because they ran a ridiculous, silly fund-raiser that didn't raise any money . . . so what happened? Some idiot, all right, and I know who it was, a jackass in Giuliani's political campaign, Dopo, El Dopo—" His eyes twinkle. "That was pretty good, huh? El Dopo?" He continues: "El Dopo, who is empowered by the mayor, said, 'Well, the reason this happened is because of Al D'Amato.' "

El Dopo may have had a reason to be paranoid, though, because D'Amato still wields considerable political influence. Just before Michael Forbes the Long Island Republican jumped ship and became Michael Forbes the Long Island Democrat, D'Amato got frantic phone calls from Republicans in the New York State congressional delegation, hoping they could get the senator to dissuade him. When Representative Bob Livingston was thinking of challenging Newt Gingrich for the position of Speaker of the House, he asked King if he could speak to D'Amato, just to get his political advice. (The senator happily obliged, though it was just days after his defeat, and he was baking on the beach in Puerto Rico at the time.)

There's also the small matter of fundraising. New York State's giant GOP cash machine, after all, is an engineering wonder that D'Amato built himself. "How is Alfonse D'Amato still influential?" asks William Powers, chairman of the state Republican Party. "I'll tell you how: He helps me raise money."

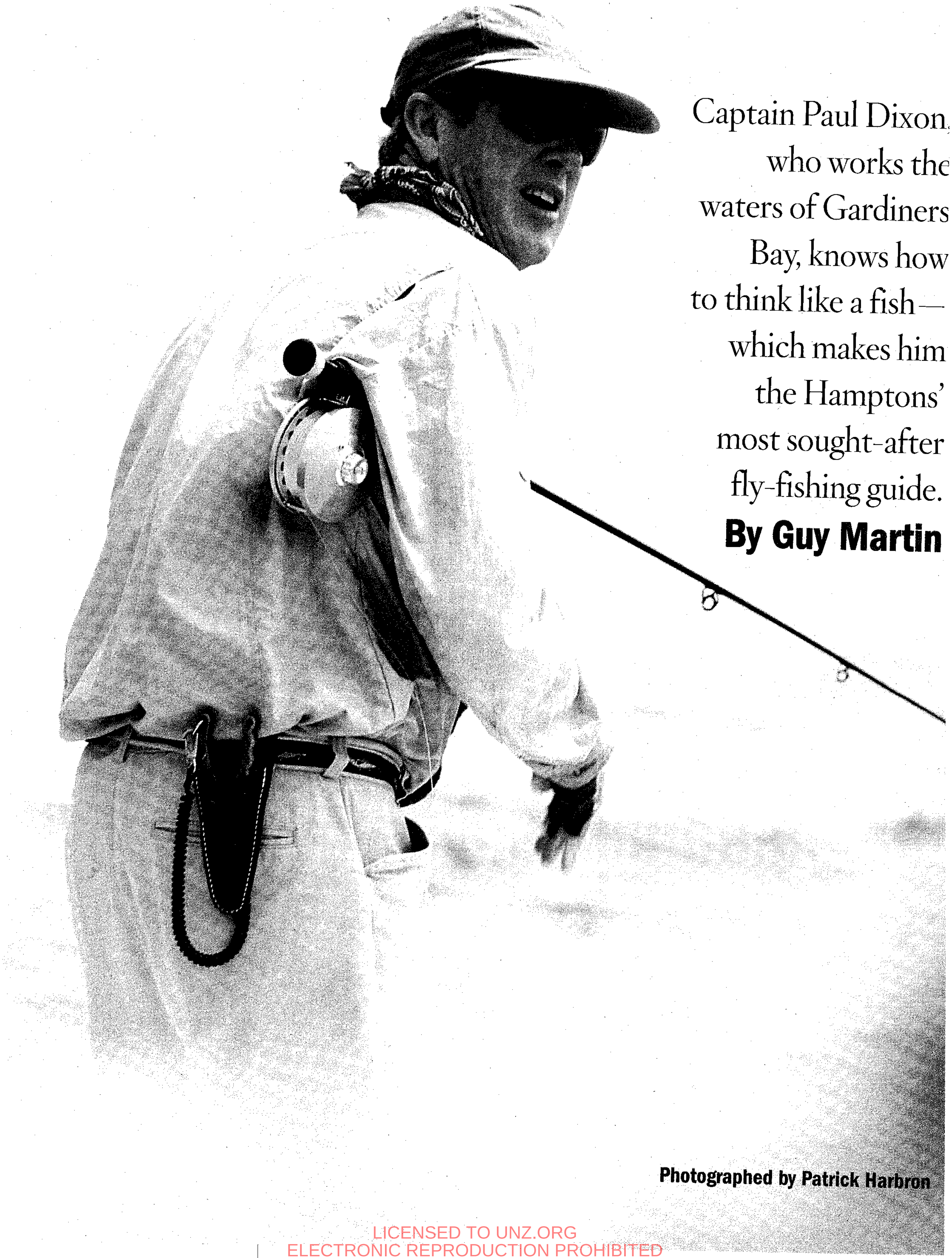
And for anyone who doubts the senator's continuing political potency, just consider this: the Democratic Senatorial Campaign Committee still has eleven boxes of D'Amato research tucked away in a basement in Washington, boxes that party officials can't quite bring themselves to throw out. They're not sure—not absolutely, positively sure—that the man won't one day return.

BACK AT THE W HOTEL, THE CROWD IS THINning, though there are still a few glamorous people milling about. I ask the senator if he wants to meet any, and he waves his hand dismissively, as if there's no one there who'd really impress him. I confess to wanting to meet one particular actor myself. "Which one?" he asks, perking up. "C'mon! I'll introduce you to him. I'll tell him you're my cousin and that you want to marry him and have babies with him. You think I wouldn't tell him that story? I would! I love making up outrageous stories!"

But the actor in question is nowhere in sight. Instead, he marches me up to a random fellow with an earring who works at William Morris. D'Amato points to me. "This girl tells me, 'Alfonse, see that man with that earring? I tell you, I've never felt this way about a man before.' " By the end of this little exchange, he has nicknamed the fellow Big Johnnie.

A woman timidly approaches the senator and tells him she loved what he said on television about "John-John." Another man, a Hungarian refugee, sputters in broken English that D'Amato is "the greatest ever" and shakes his hand. Then a reporter comes up to him and asks if he can talk to him for a profile he's doing of Ted Kennedy. D'Amato introduces me as his fiancée.

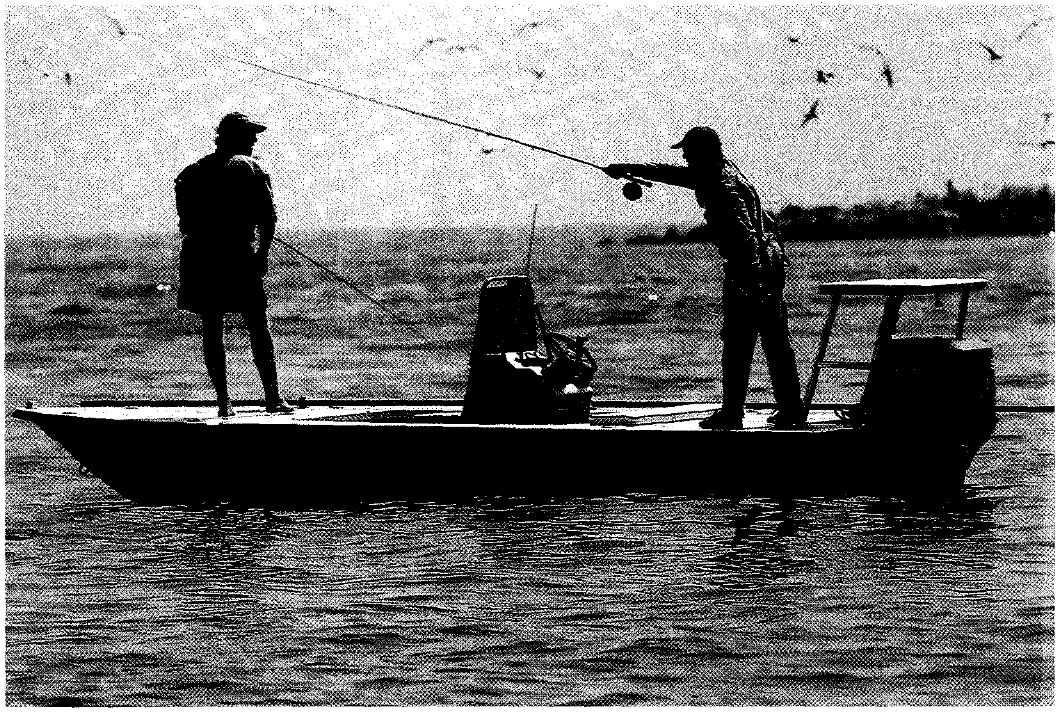
The room is close to empty now. The senator wraps his arm around my waist and looks ruefully into space. "I gave you way too much tonight," he says, meaning too much gossip, access, everything. Then he gives me an affectionate squeeze and pulls me close, so that he can whisper in my ear. "If you savage me," he gently says, "I'll kill you. Understand? I. Will. Kill. You." ■



An Ocean Runs Through It

SEVEN-THIRTY A.M. MIDWEEK AT THE EAST Hampton Point Marina off Gardiners Bay: This is the fishing hour. The ubiquitous Mexican landscapers rake the gravel in the driveways. The yachtsmen are fumbling together their morning cocktails of caffeine, Mylanta, and the business pages. Martha Stewart's $400,000 Hinckley "picnic boat," the *Skylands II,* lolls—as its owner would loll if its owner were a half-million-dollar pleasure boat—primly buttoned under a white canvas skirt.

Not fifteen feet away, a sun-blasted captain named Paul Dixon engages in the martial preflight check of his craft, a twenty-foot Hewes skiff so shorn of detail that it looks like it's been stripped for refitting: no cabin, no above-deck cleats, no seats with backs, no rail. Dixon is about to take a client fly-fishing for striped bass. The fish are unforgiving, subject to no law except their own electric, food-chain-driven logic, so the boat and every object in it have forthright, weaponly functions—the half-dozen carbon-fiber rods that can punch a fly line out through a breeze, the gleaming $500 reels that can wrangle a juddering, 30-pound hog to the gunwales, the 200 flies Dixon has tied by hand, of which he will use at most four today.



BIRD'S-EYE VIEW The author (left) and Paul Dixon (right) follow feeding gulls to their quarry off Great Gull Island, on Block Island Sound.

"We need some light," Dixon says with captainly suspicion, squinting at a high cumulus front ranging twenty miles southwest of us. It's blowing in over us. He doesn't want to be angry at the weather without testing it out on the water; that's probably bad luck. Since we are going to be sight-fishing for bass, Dixon needs the sun behind us as we drift to the fish. We will be the stealthy marine iteration of fighter jocks diving in at our targets out of the sun. But we need the sun.

Dixon, 44, is a Newport Beach, California, native from a family of fly-fishermen. His maternal grandfather swept floors for Henry Ford, who took a shine to the young man and helped set him up as the first Ford dealer in California. His paternal grandfather's people were a big logging family in Washington State with a 100,000-acre hunting preserve, which is to say Dixon has a deep understanding of his clientele and their sporting proclivities. Out of high school in California, he spent the seventies fly-fishing in Baja and guiding for trout in Idaho, then gravitated east fifteen years ago and later managed Orvis's Madison Avenue fly-fishing department. It's where he met his first clients, former Goldman, Sachs co-chairman and recently departed Treasury secretary Robert Rubin and *Annie* producer Rodger Hess.

Over the past decade, sight-fishing with a fly rod in saltwater has undergone a revolution, in which Dixon approximates Che Guevara—minus the death in the Bolivian jungle. The sport originated in the forties in the Florida Keys, where Jimmie Albright, Lefty Kreh, George Hommel and Joe Brooks took fly rods and began hunting down the ferocious bonefish in the Everglades outback. The fish fought like tigers, and the light tackle demanded blistering line control. As fishing, it was no less alcohol-soaked, but it was definitely not the trite, bloody, Hemingway-esque, strapped-in-the-chair-for-seven-hours deep-water thing. Ted Williams, an American blessed with a modicum of hand-eye coordination in his day, retired to Islamorada to do this sort of fishing. For decades, very few people outside the Keys even knew about it.

Dixon's role in the revolution was that of a proselytizer and prophet. He was among the first captains to apply Keys sight-fishing strategies to the cold-water species of the North. This was thought to be impossible. Bass, the East End legend went, were best fished at night with huge surf-casting rods, by trolling, or by chumming them up Chesapeake-style with bloody buckets full of bait. Fifteen years ago, by dint of hard labor and a lot of bad fishing days, nosing around the estuaries of Gardiners Bay, Dixon began to discover the flats and to study how the fish fed on them. By the mid-nineties, other fly-fishing captains had begun opening up Connecticut, the Vineyard, and Nantucket. Now, from the Chesapeake north to Maine, fly-fishing for bass, bluefish, and false albacore has become an industry. Four years ago, the torch was officially passed on Gardiners Bay when the American pope of saltwater fly-fishing, Lefty Kreh, a surviving member of the Florida generation, agreed to come north to be guided by Dixon. He came for a reason.

"Paul is witchy about fish," says Sean McCarthy, a Wall Street bond man who spent many of the early years scouring Gardiners Bay with Dixon. McCarthy is calling from London, taking a break from a meeting to talk about Dixon. "He can find 'em where nobody thinks they'll be. I mean, you're almost looking for the scales on him."

Dixon guides for most of the year, June through October on the East End, and January through May out of the ritzy Ocean Reef Club on Key Largo, where he fishes for permit, bonefish, and tarpon. He uses a Keys flats boat, built to work on what guides call skinny, or shallow, water. Every other fishing boat in the world provides some sort of shelter. On Dixon's boat, you are in the ocean. It draws just twelve inches of water; amidships there are twelve short inches of gunwale above the waterline. The fish on the flats—bonefish or bass—are so spooky and the water is so shallow that the guides must pull up the engines and pole the boats, Huck Finn–style, when they hunt fish. To put the guide at a better angle to the water for spotting, and to help him control the boat without getting in the angler's way, the flats-boat designers have built a little poling platform as far astern as they could get it, above the outboard. The foredeck, more than a third of the length of the boat, is nothing more than a broad casting platform—in a sense, it's an ultralight nineteenth-century whaling dory, with the fly fisherman wielding the metaphorical harpoon.

THE ANGLER'S job, by the way, is to stand on Dixon's featureless foredeck, gripping the pebble-grain fiberglass with his toes—bare feet being the only way to tell if you step on your fly line—and throw a fly the size of a golf pencil 60 feet out into the field of vision of a foraging bass. A fly fisherman's main physical liability is that he has to strip his line off the reel before he can cast, which means that if his line gets tangled, as it often does, since it lies in a pile at his feet, he will cut his cast short. Hence, everything on a flats boat is either mounted flush or retractable; the gunwales and the foredeck are stripped of cleats and trim. The target radius for the fly—in other words, the margin for error so the bass won't be spooked but will register the fly as bait—is about twelve inches. This is tough enough in calm water, with no wind, on the flats around Gardiners I land. Out past Gardiners, in the rips a in the wind on Block Island Sound, i like trying to repair a watch while standing on a sheet of plywood lashed to th shoulders of Bill Parcells's offensive lin

"Paul is witchy about fish. He can find 'em where nobody thinks they'll be. **You're almost looking for the scales on him."**

DIXON'S ANGLER THIS MOR ing is lawyer Dan Zeman of the midtown firm Lo don Fischer. A lanky, mustachioed litigator with couple days' vacation stubble and a couple thousan dollars' worth of excellent tackle of hi own, Zemann is typical of Dixon's clientele: well-heeled, professionally accomplished, and ferociously loyal to one fishing captain—namely, Dixon. To hav earned a spot in Dixon's black book, either to be guided by him or to have bee outfitted by him over the years, is to be i fairly heady sporting company: the Newhouses (Sue and Don, not Si), Ted Turner, Jimmy Buffett, Rick Hilton (yes, tha Hilton), Sandra Doubleday, Minnie Driver, Tom Brokaw, the Wathne sisters, Howell Raines, and, last but not least, the ebullient gourmet (for this magazine) and New York *Times* fly-fishing correspondent Peter Kaminsky. Kaminsky has the distinction of being one of the few to have persuaded Dixon to let him keep a fish. Otherwise, the rule is rather strict: A perfectly legal and succulent 15-year-old, 45-inch monster bass, dripping with flesh, will be thrown back.

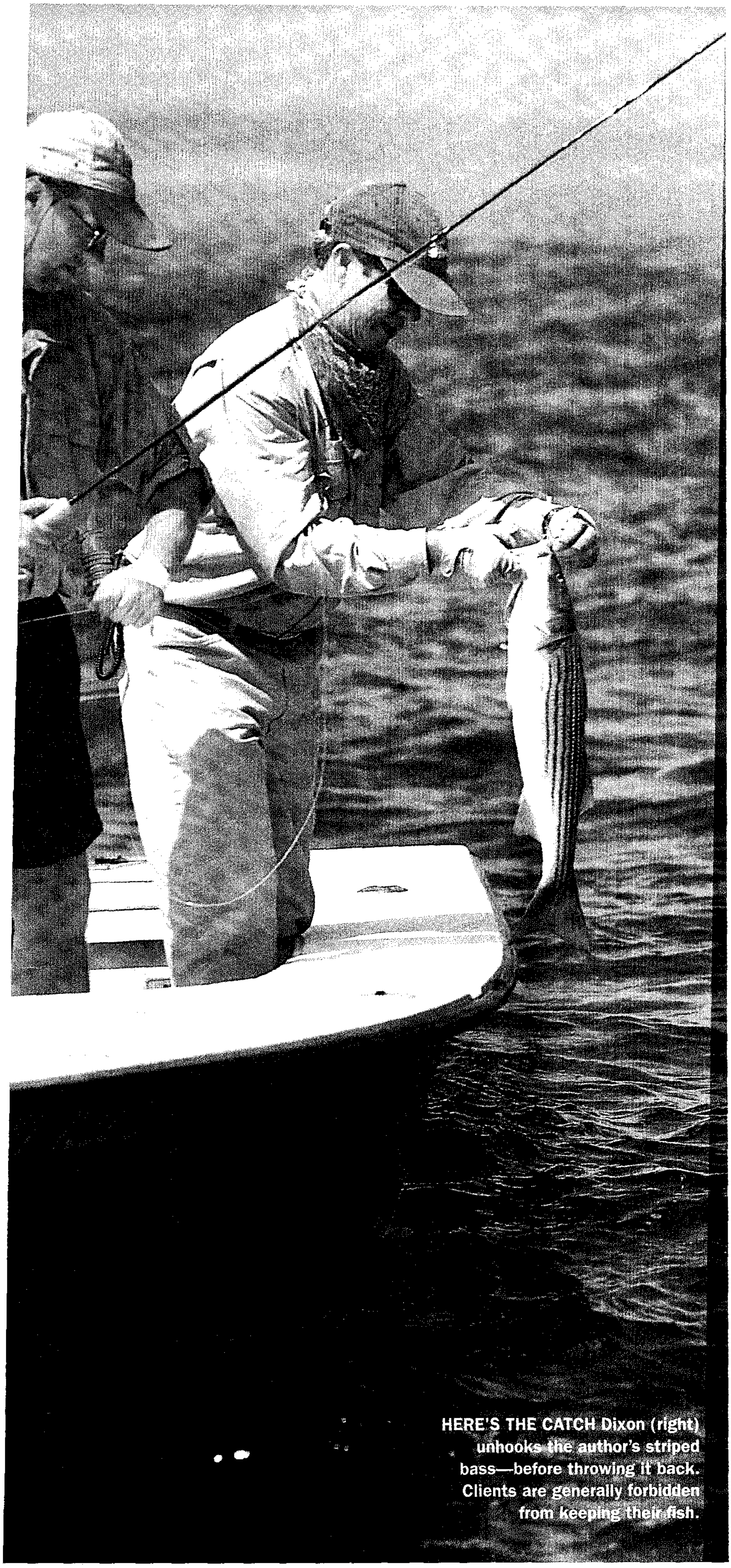
"I think Peter . . . ahhh"—Dixon pauses diplomatically, grinning, trying to hold back—"likes to eat. So he takes it to town and cooks it with, you know, Daniel Boulud."

We've got to get Zemann out to the bass just to get to the point where we can throw some back. The plan is simple: We'll scoot out of the harbor and then fish progressively more-distant flats and rips on the way out to Gardiners Island. At 8:30, poling us along from his platform above the outboard, Dixon spots our first bass, a lone wolf trolling down the beach.

"Nine o'clock!" Dixon barks at Zemann in his football-coach mode. "See it? Ten o'clock, throw it, throw it, ahhh, he's gone!"

Zemann had maybe five seconds for his cast—but in terms of presenting an appetizing fly, more like three.

"Well," says Dixon, clearing the air with a drill sergeant's briskness, "we've



HERE'S THE CATCH Dixon (right) unhooks the author's striped bass—before throwing it back. Clients are generally forbidden from keeping their fish.

proven they're here. Let's putter around the corner."

To putter in Dixon-speak means to blast two or three miles to fish somewhere else, which is the highly entertaining, drop-and-go advantage of this style of fishing. With a top end of 40 knots, flats boats are fast enough to rip the sunglasses from your face if you turn your head wrong, which affords Dixon and his clients less time between fishing holes without a fly in the water, which in turn means that the anglers can fish large, wild chunks of territory in a day, upping their percentages on the fish. So we putter around the corner to . . . another flat. The description of this flat is a delicate matter and as such is a paradigm of the cutthroat aspects of the East End fly-fishing avalanche—it's one part closely and justifiably defended intelligence, two parts general and probably needless industrial paranoia.

It goes like this: The knowledge of the fish and their location is clearly hard-won. As the region's Meriwether Lewis, Dixon has been studying the movement of the bait and the fish off the East End for the better part of two decades. By now, the major flats and rips are known to captains as far away as Connecticut and Rhode Island and private fly fishermen alike. So it's not the location so much as the time of day, the position of the tide, and the movement of the bait at the location that mean fish, and that is the equation that captains protect when they get chary of naming flats.

WE STUMBLE over some fish on the Nameless Flat, but there is no way to get a line to them. One cheeky juvenile delinquent even lounges for a while under the boat, where a cane pole with a worm might have worked but a fly rod is useless. No one is gnashing his teeth, but it would be nice to hook up.

"The hot spell around the Fourth of July changed the water and put the fish down," Dixon explains. "The eating changed. Where there were 20 to 30 fish on each flat back in June, now we're seeing 7 to 15."

We put the motor down and move east toward Montauk, past the south end of Gardiners. There are magnificent flats all along the north coast of the South Fork, and the sun begins to break through the cover. Dixon cranks the outboard out of the water and begins to pole quietly from his platform. He starts to get fishy, to work the fish calculus of wind and tide and bait in a slightly more atomic fashion. He doesn't say much, but he's happier.

"It's like the Marquesas here," says lawyer Zemann, meaning that the bottom is flat and marled and hot like the bottom around the bonefish-filled archipelago off Key West. It also means that lawyer Zemann has spent serious money fishing.

Dixon sees the tell-tale football-shaped shadow, a bass, moving 200 feet off the boat, hopelessly out of range. Then three more in close. There are fish in here, and we are on them. No one speaks.

"Nine-thirty, 50 feet out, he's moving off, he hasn't seen us yet, twelve o'clock, moving off to one. Throw it, strip it, strip it, strip it, *shit!*" Dixon barks.

Zemann's cast is in good time, but the fish wasn't ready to eat. He saw the boat. We didn't spook him bad, though, which means we didn't spook the ones up ahead that we can't see, either.

"*That* was Mr. Toad," says Dixon with a wisp of longing. A toad, in the Dixon lexicon, means a keeper of a certain heft, a big fish we should have held and fought. Mr. Toad's escape did not flatten the fish so much as it flattened us for a while, as all screwed-up encounters with big nature do. Then there is a fish.

"Twelve o'clock, 40 feet," whispers Dixon. "Lemme . . . turn . . . the . . . boat."

THIS MEDIUM-short distance—something like sneaking uninvited into a bass's dining room just as he's sitting down to a quiet dinner with the wife—allows Dixon just one push with the broad, triangular foot of his graphite pole to get the boat right for Zemann, who will have time for just one cast. That is the thing about this sort of fishing: If you do it right, you get to watch yourself enter the food chain with your fly. Dixon turns the boat on cue, and lawyer Zemann shoots the line out with a nice tart loop. He hooks up and lands a young bass—no toad, but it's a fish. We see a dozen more fish without hooking up, and then we stop seeing them. They've finished feeding on this flat. It's like the movie stars leaving the cocktail party—there's no reason to hang around. We're off to Gardiners.

Gardiners is a fruitful ground because it stands sentinel at the intersection of its own bay and the bigger water of Block Island Sound—there are enormous schools of bait (and thus bass) sluicing in and out around Fort Tyler, an abandoned nineteenth-century ruin on a small island north of Gardiners.

The fort was built to defend New York against an imagined Spanish navy, and abandoned after being commissioned in World War I. "Then the Navy decided that it would be a pretty good idea to bomb it for target practice during World War II," Dixon says, encyclopedic in his knowledge of his turf, "so there's a bunch of ordnance left on it. Which is why we can't pull up on the beach there. The rip we'll be fishing is actually a sunken road between the fort and Gardiners that was submerged in the '38 hurricane."

We have lunch in the lee of Gardiners, piss serially off the side of the boat, and, more or less immediately after urinating on his head, catch a six-pound bluefish. It's not a toad, but it's a fish with some fight in him. We throw him back and leave. The rip between Fort Tyler and the north tip of Gardiners Island is empty for us, so we move northeast.

Now the day is gray again. We've been engulfed by the front, and the w ter is bigger. This is where the Atlant starts, the very edge of the wild countı We know we are in a different worl With people literally dying from the he in the city, we pull on fleece for the si mile run.

Dixon and a few other guides in th East—Tommy Mleczko in Nantucke Tim Klein and Jeffrey Cardenas in th Keys—are considered the best of th second generation of saltwater captain: The way you recognize the best is i how they make the bad days seem gooc And, entertaining as it is for lawyer Zemann and me, with just two fish in si hours, this is shaping up into a fairl bad day.

Geophysically, Long Island's Nortl Fork peters out in a little archipelag stretching to the Rhode Island coast, consisting of Plum, Great Gull, Little Gull and Fishers islands. All four islands ar simply the outcroppings along the bacl of a great shoal separating Long Islanc Sound from Block Island Sound, witl massive variations in depth and treacherous tide-driven current on both sides o

ON THE FLY Dixon, who once worked at Orvis's on Madison Avenue, fishes among his hand-tied flies for one that matches the bait in the water.

he chain. But treacherous tide-driven urrent means great, uncontrolled chools of bait being herded hither and on, and equally great numbers of bass nd bluefish lying in wait.

"In a sense," Dixon explains, "we'll be asting blind, but we'll be sight-fishing he birds. The birds will mirror the acion of the fish. The big fish will chase he pods of bait to the surface, so the irds will go after the bait from the top. Where we see the birds working hard will be where the big fish are chewing most aggressively at the bait from the bottom. The trick is to drift into the bait's path and cast into the boil."

"Goddamn it, boys, get some lines out," Dixon shouts over the noise of the birds and the water. **"We oughta be into 'em now."**

In other words, the birds are the airborne image of that which is taking place underwater. Dixon is particularly skilled at this sort of spotting. Alan Blumenfeld, a principal at AM Capital and a longtime Dixon client, explains it to me a few days later: "I've been with him and watched other boats work the birds, and Paul will go around them. I'll say, 'What's up?' He'll say, 'They're coming this way.' Then the boats that know him and know his boat will stop fishing and follow him—not because they're not catching anything but simply because it's Paul. He's the Pied Piper. And there the fish will be."

We reach Little Gull, a gray, rocky, keening place, aptly named, it turns out, and covered with birds. There are hundreds of birds in the air. Some of them are down hitting the water in a frenzy, chewing at the pods of bait being forced up by the fish. Half a mile away, Great Gull Island is blanketed with bird life and guano as well, along with about 50 white bird-watching pillboxes mounted on stilts. Between the islands is a big ugly rip caused by the shoal, where the depth rises from 60 feet to 9 in a matter of yards. The maps of Little Gull show nothing but rocks coming up out of the shoal. The rocks are just under the rip. The water is clear. We can see them.

Dixon smiles his demonic little smile. "Gentlemen, the idea is not to hit the rocks while we catch some fish. Here's the rip. Get some line out. It's gonna come up on you faster than you think."

Fishing captains almost always try to tell you the truth, or if they lie to you, they lie for really good reasons. This is the truth here. The tide is moving fast, north to south over the rocks. Dixon cuts the engine—rendering the boat officially out of control—and as amazing as that is, as we rock through the current toward the rip, it's not the most interesting thing. Dixon turns with adroit and shocking facility into the original angling dictator, sort of a Stonewall Jackson at Antietam cut from affable California cloth.

"Goddamn it, boys, get some lines out!" he shouts over the roar of the rip and the birds. "We oughta be into them now!"

The boat starts to buck. Zemann hooks up. It's a big toad. We fight it through the rip, boat it, throw it back. Dixon guns the engine just before we crash into Little Gull, and we run back around and get in the top of the rip with no time to celebrate. Zemann hooks up again, has his hands full.

Dixon hands me a rod to throw from aft of the wheel, just below his poling platform. He's stationed in the middle of the boat, watching us, yelling "*Strip it! Strip it! Strip it!,*" adjusting the boat, changing our flies, fixing lines that get snared and leaders that break. He's conducting a wild orchestra of the food chain, I realize, with really impossible instruments: the fish, the birds, the bait, the current, the boat, the rocks, the wind, Zemann, and me. I hook up but take a misstep as the boat lurches through the rip, jerk my rod to save my balance, and the fish shears off my leader. The belly of my fly line slithers out through the engine well and is sinking into the rocks.

"You can fish out of the engine well with a naked line, Guy," Dixon says dryly, "but I don't advise it."

I'm making casts on my downhill leg as the waves push the bow up. Zemann has released his second fish, hooks up a third. We throw it back, gun the boat around to the top of the rip again.

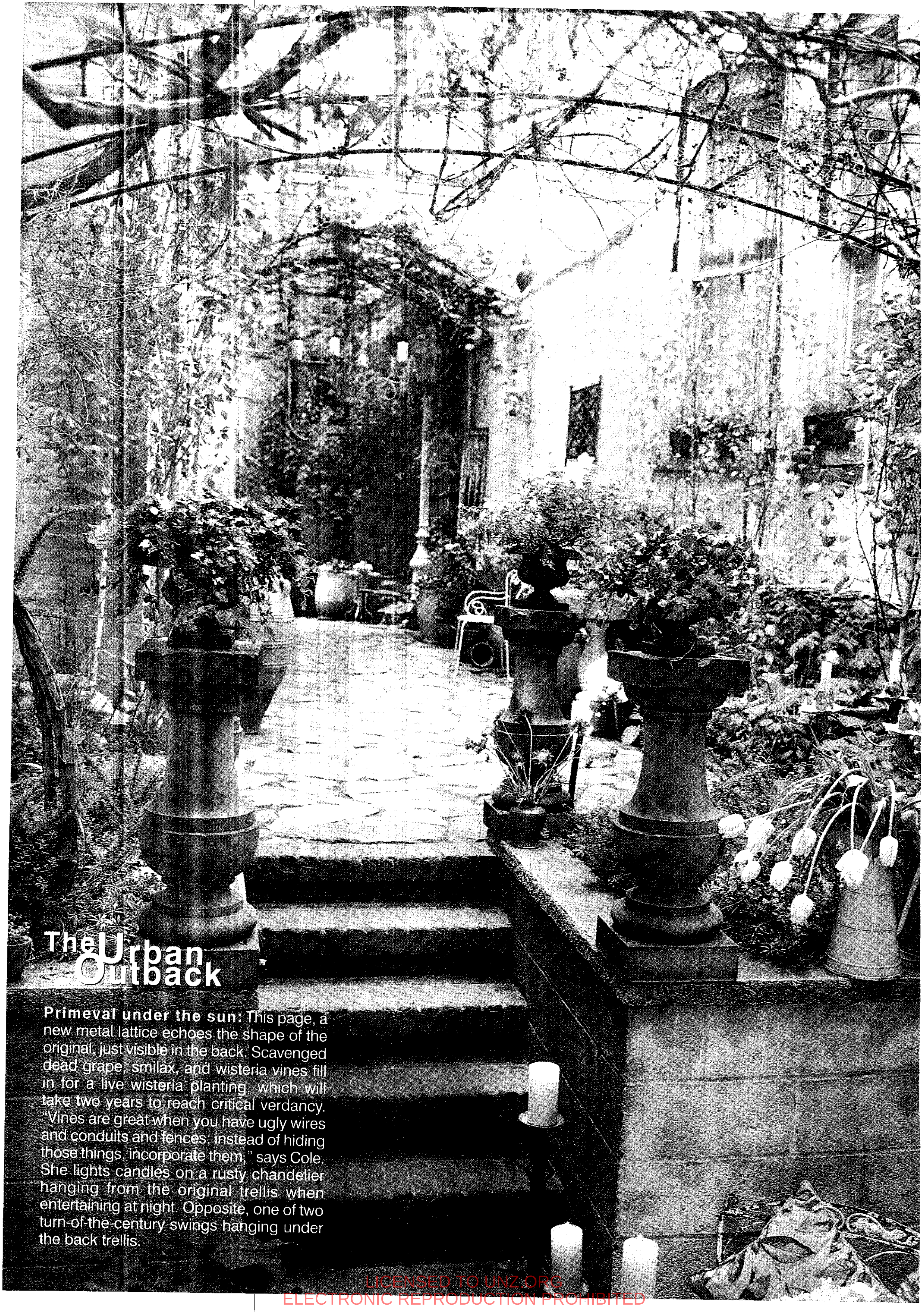
"YOU DE behhhhsssst!" Dixon cackles maniacally as Zemann hooks up again. The orchestra—Dixon's orchestra, the one he's tried to get going all day—is finally playing the symphony it was made to play. We make a half-dozen passes through the rip, holding the wildness of the feeding fish near and tight in our hands.

Then we call it a day. A good day.

"Paul," Zemann says in a formal, lawyerly way, "that was simply amazing."

Dixon has about him a deep angling confidence tinged with a whiff of serious dry-day blues, and it makes him authentic. Most of the time, he's a good enough naturalist to imagine how the fish will be, but he's humble enough before the power of the ocean to not know how it's going to turn out, either.

"Basically," he says to Zemann and to me, "that's called pulling it out in the ninth." ■



The Urban Outback

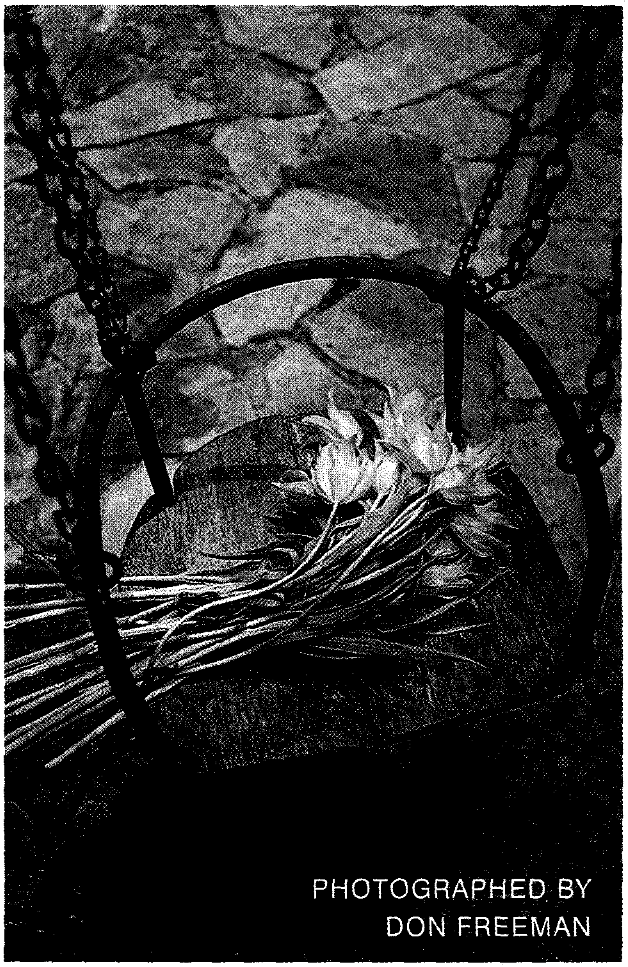
Primeval under the sun: This page, a new metal lattice echoes the shape of the original, just visible in the back. Scavenged dead grape, smilax, and wisteria vines fill in for a live wisteria planting, which will take two years to reach critical verdancy. "Vines are great when you have ugly wires and conduits and fences; instead of hiding those things, incorporate them," says Cole. She lights candles on a rusty chandelier hanging from the original trellis when entertaining at night. Opposite, one of two turn-of-the-century swings hanging under the back trellis.

How Green Was My Alley

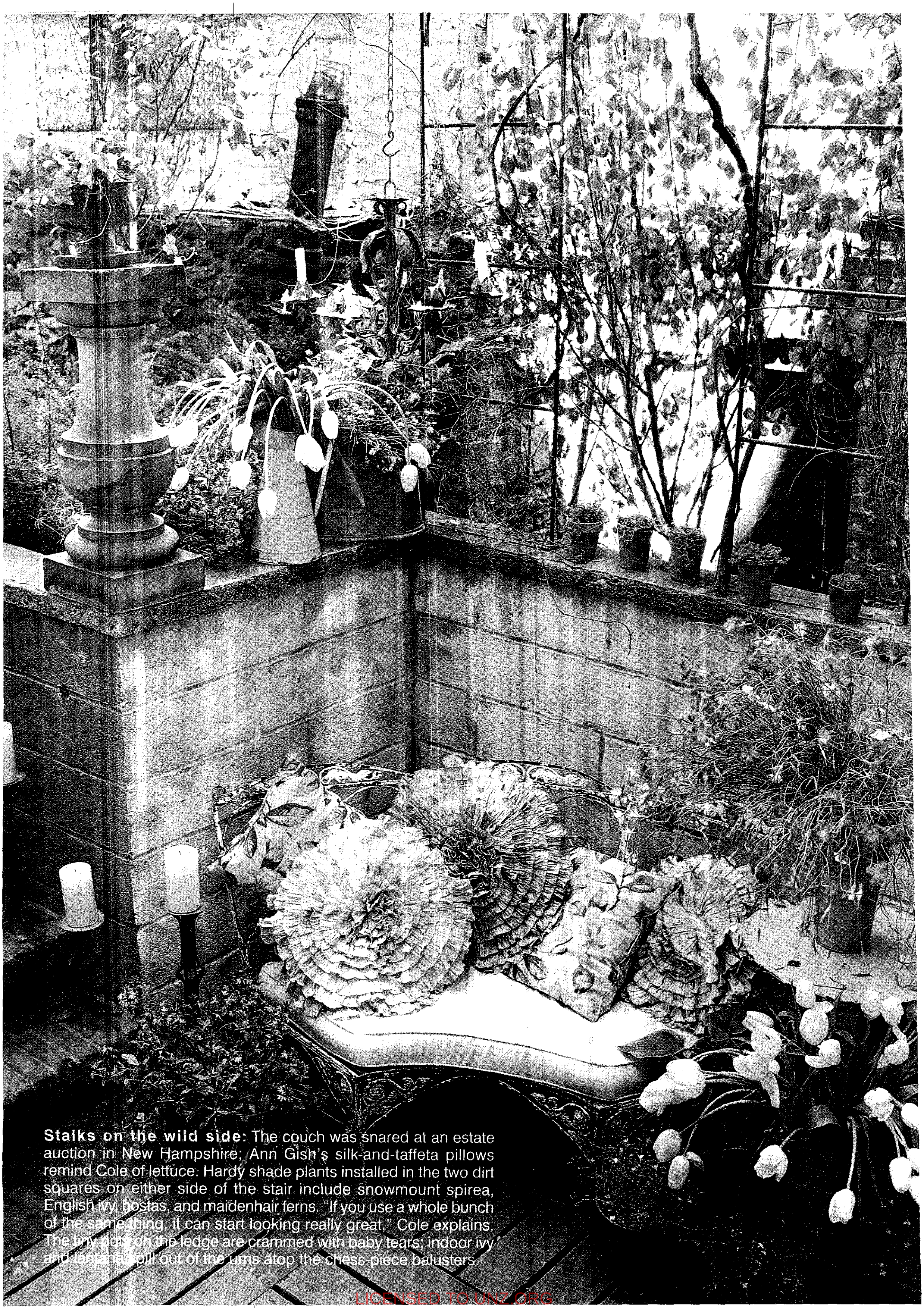
WHEN A DREARY PASSAGEWAY GOT A MUCH-NEEDED INJECTION OF CHLOROPHYLL, REBECCA COLE SUDDENLY HAD HERSELF A GARDEN.

BY WENDY GOODMAN

AS THE AUTHOR OF *POTTED GARDENS* AND CHIEF thumb at her eponymous flower-garden-and-interior-design business, Rebecca Cole has certain requirements—a patch of earth to till at home is one. It took her a whole year to coax something reasonably sylvan out of her last apartment, only to see the building sold and her rooftop Tuileries tarred over. "I lost my heart there," she says. That's how Cole came to find this unconventional "garden" apartment in the West Village—only the garden in question was a twelve-foot-wide splinter of space between three buildings, a narrow brick pathway that hadn't been used for years. "There was no place to sit and nothing to look at," she remembers. "There was no green." • But there *was* hope: a grapevine that had wended its way through a vestigial metal trellis. Daintily arching across what was, in truth, a back alley, it had a forlorn beauty. "In Siena, they have the most beautiful back alleys," Cole is quick to point out, "little narrow streets with buildings closing in on you that look like they're a thousand years old." • Cole had reason to be optimistic: After all, it was she who urged Christy Turlington to install an ivy-and-wisteria-smothered cedar fence in her brownstone's backyard and stop the architect from exfoliating chippy paint on a nearby wall. And the Wegmans' photogenic weimaraners will always thank Cole for carting in copper-lined boxes brimming with birch trees and "a million perennials" for their



PHOTOGRAPHED BY
DON FREEMAN

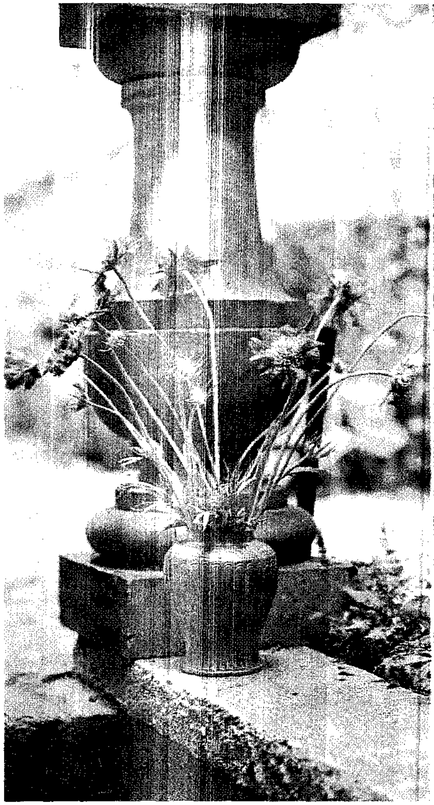


Stalks on the wild side: The couch was snared at an estate auction in New Hampshire; Ann Gish's silk-and-taffeta pillows remind Cole of lettuce. Hardy shade plants installed in the two dirt squares on either side of the stair include snowmount spirea, English ivy, hostas, and maidenhair ferns. "If you use a whole bunch of the same thing, it can start looking really great," Cole explains. The tiny pots on the ledge are crammed with baby tears; indoor ivy and lantana spill out of the urns atop the chess-piece balusters.

lush mini-park and dog run on the site of a former playground.

"There is a mystery to gardening in New York that people can't really figure out," Cole admits. Unintimidated, she grabbed her trowel and went to work, rooting out the red brick in favor of mountain-laurel flagstones from North Carolina. What was the "shadiest of shade gardens" has been sown with hostas, hydrangeas, and maidenhair ferns. And while the passageway is awash with pedestals, urns, and wiry white couches, it doesn't try *too* hard—there is no fountain starring Pan and his pipe. "Gardens fail when they try to achieve something different from what is naturally there," says Cole. "You can't alter a landscape in New York so it doesn't seem urban anymore—it just looks odd."

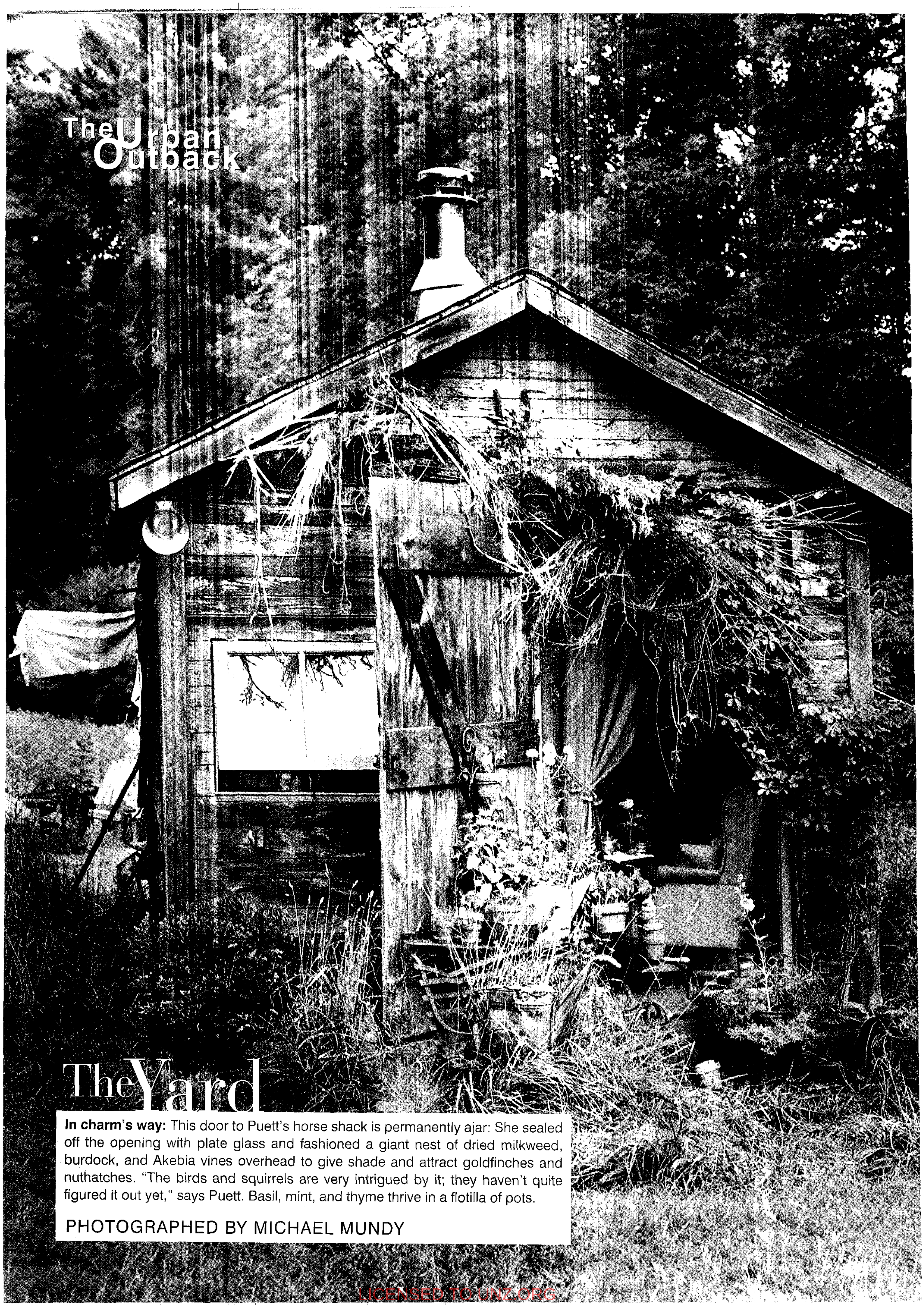
Here, the architecture is as important as the foliage. "In the winter, my garden will still look great," says Cole, who's meeting with clients in her new digs. "It really has to, since I can see it from every inch of my house."



Pay dirt: Top left, these balusters were unearthed at an old Philadelphia estate.

Trees lounge: Top right, the urns are Greek and were used to store olives, but Cole doesn't recommend using them as planters: "They crack in the winter." Bistro chairs are a Parisian import. A pair of tin ceiling tiles obscure a flaw in the lovably distressed wall, and four jacquemonti birches are another distraction: "With so little ground space, you have to grow upward," she says.

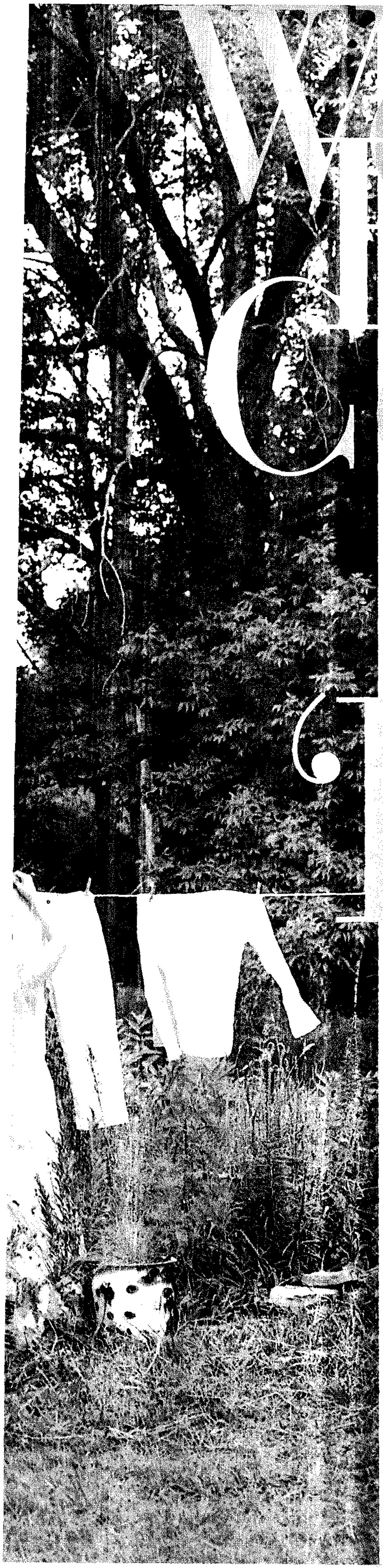
Oh-sow-chic: Right, umbrella fabric helps the settee's cushions weather the elements. The gate mounted on the wall was already there; Cole leaned another, purchased at auction, close by, where she hopes two porcelain-berry vines will take. These wide-sill windows fairly begged for boxes bursting with sweet woodruff and impatiens; Cole's were custom-made by M&J Ironworks in Brooklyn. "I don't think there is any good ready-made window box in the world," Cole opines. "I hate them all."



The Yard

In charm's way: This door to Puett's horse shack is permanently ajar: She sealed off the opening with plate glass and fashioned a giant nest of dried milkweed, burdock, and Akebia vines overhead to give shade and attract goldfinches and nuthatches. "The birds and squirrels are very intrigued by it; they haven't quite figured it out yet," says Puett. Basil, mint, and thyme thrive in a flotilla of pots.

PHOTOGRAPHED BY MICHAEL MUNDY

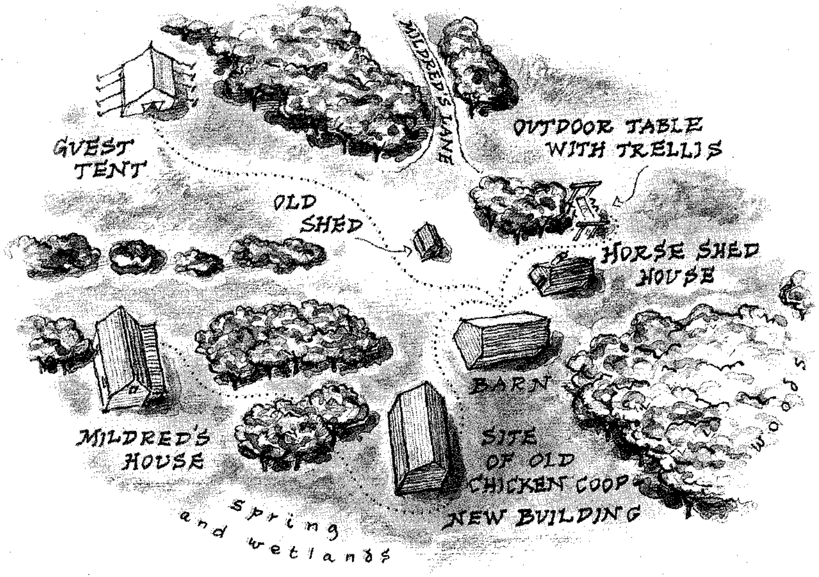


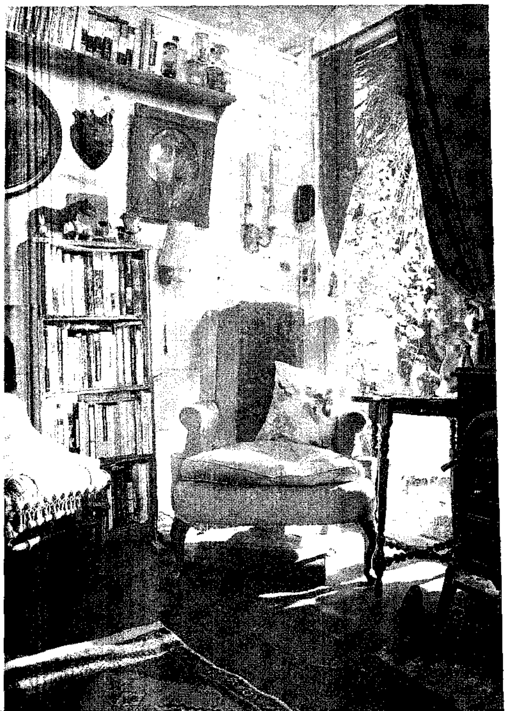
Welcome Shack Cottages

THIS WAS A SHABBY FARM IN PENNSYLVANIA UNTIL J. MORGAN PUETT SWITCHED ON THE CHIC. NOW IT'S A PRETTY SUMMER CAMP FOR FRIENDS, FOXES, AND BEARS.

BY WENDY GOODMAN

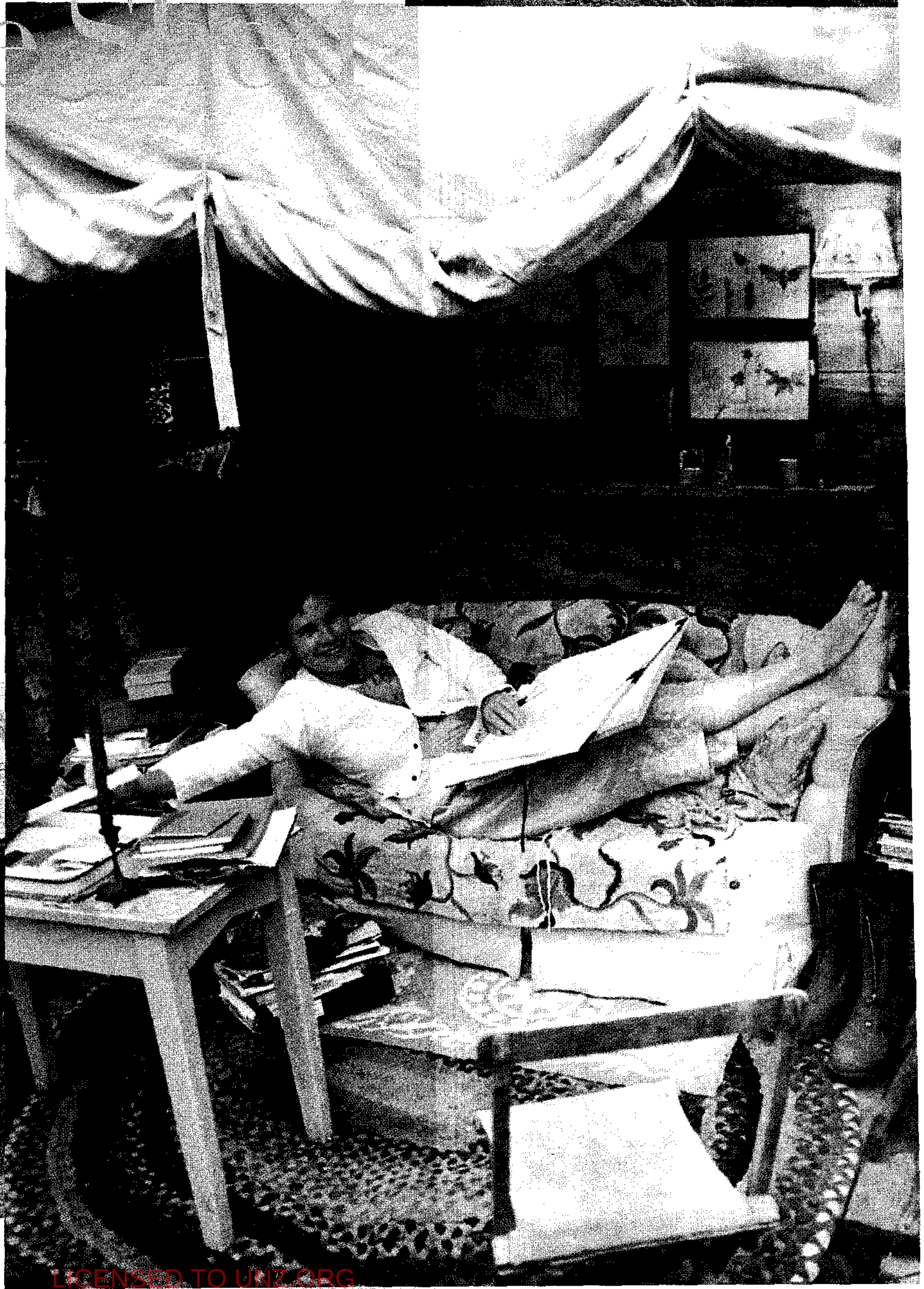
“IT WAS THIS OLD BROKEN-DOWN FARM IN THE MIDDLE OF THE WOODS, AND IT WAS pretty raw,” J. Morgan Puett remembers. Two years ago, Puett and her companion, artist Mark Dion, pooled their money with fellow artists Nils Norman and Renee Green to buy some 87 acres in Pennsylvania's Wayne County. Having lived for several years in a converted chicken coop nearby, Puett was well prepared for life on this rustic compound, which came with an 1850 farmhouse, a barn, a tiny stable, a chicken coop, and—yes—an outhouse. “I have long been a lover of one-room dwellings and vernacular architecture,” says Puett, who promptly took up residence in the farm's ancient horse shack. • A Thoreauvian makeover was clearly in order. Lucky, too, that this designer of clothes and furnishings with a homesteader's ingenuity is an old hand at recycling: Shack Inc., Puett's shop in TriBeCa, is a shrine to the same kind of old-timey fabrics and found-and-futzed-with objects seen here. It's a forgiving aesthetic; Puett has successfully introduced things like chipped-up metal beds—flotsam from the farmhouse's attic—to rocks excavated from the property that are artfully placed around the house. “I'm very interested in missing links to history,” Puett says, revealing that a woman named Mildred Miller lived on the farm her entire life, leaving behind an inspiring trove of stuff. Mildred's living room and kitchen see use when winter lumbers through; her barn (where Norman and Green live) has been whittled into a communal kitchen and living room for the summer. • As Puett is in the habit of inviting pals down for the weekend, the chicken coop has given way to a guest room and bath; a Von Blixen–esque tent out by the woods takes care of the overflow. Visitors are advised to not leave food out: Portly black bears often amble across the property on their way to the creek. There is also the more-than-occasional fox or coyote sighting. “I mean, we *really* live in nature out here,” says Puett.

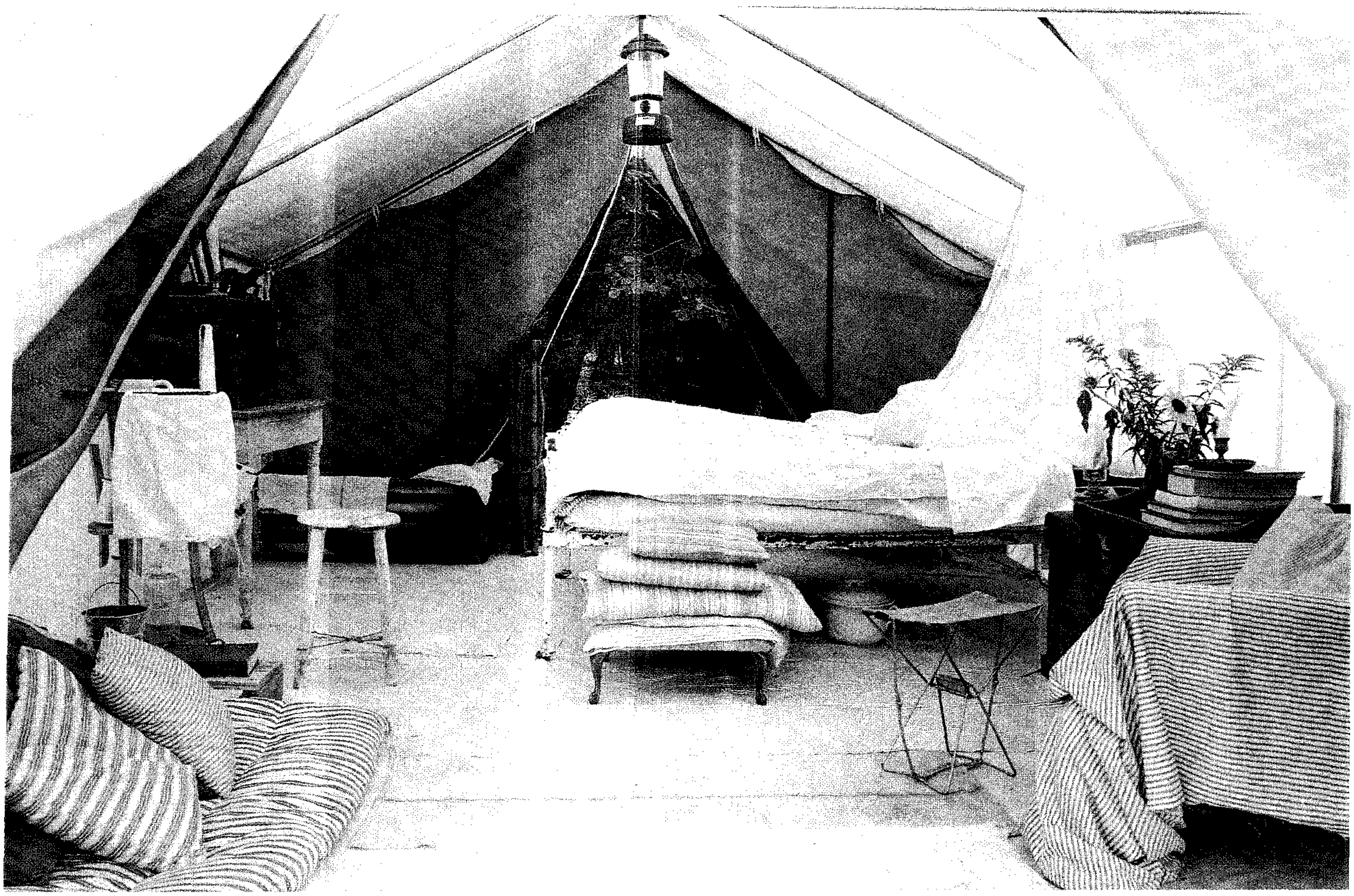

GUEST TENT
MILDRED'S LANE
OUTDOOR TABLE WITH TRELLIS
OLD SHED
HORSE SHED HOUSE
BARN
WOODS
MILDRED'S HOUSE
SITE OF OLD CHICKEN COOP
NEW BUILDING
Spring and wetlands



The Horse Shed

Noble salvage: Below and right, Puett used hemlock wood from the old chicken coop to graft a back porch onto the shack. A hank of antique crewel from a local antiques shop gussies up this beat-up settee—which effectively functions as Puett's office: "This is where I do a lot of my sketching and designing work," she says. Framed moths were scavenged from a nearby flea market; an old canvas sheet protects against rain. Above right, inside, the shed has been sheathed in knotty-pine panels; Puett and a friend sawed every board by hand. Leather stripped from Puett's old store on Duane Street lines the floor. A wood-burning stove can be counted on to keep the chill at bay through the fall.





The Guest Houses

Summer of shams: Above, "We needed a place to stash our visitors," says Puett, who ordered this steel-frame tent from Canvas Cabins in Oregon and stuffed it with camping gear. Pillows and mattresses have been stitched out of antique ticking and old flour sacks. The bed was discovered in the attic of the main house; its canopy is a well-tossed antique tablecloth. Canvas warms up the wood platform floor. Below, in the formal guest house, a bed is made up with Shack Inc. linens. The stone slab at the foot of this bed was unearthed when the chicken coop was demolished. Left, the bathtub came from a run-down hotel in the area, and a silk skirt dresses up an armchair "as if it were fancy upholstery," says Puett. A poured-concrete floor and walls make roughing it look actively stylish. Towel racks incorporate Puett's signature "U & I" suspension system.

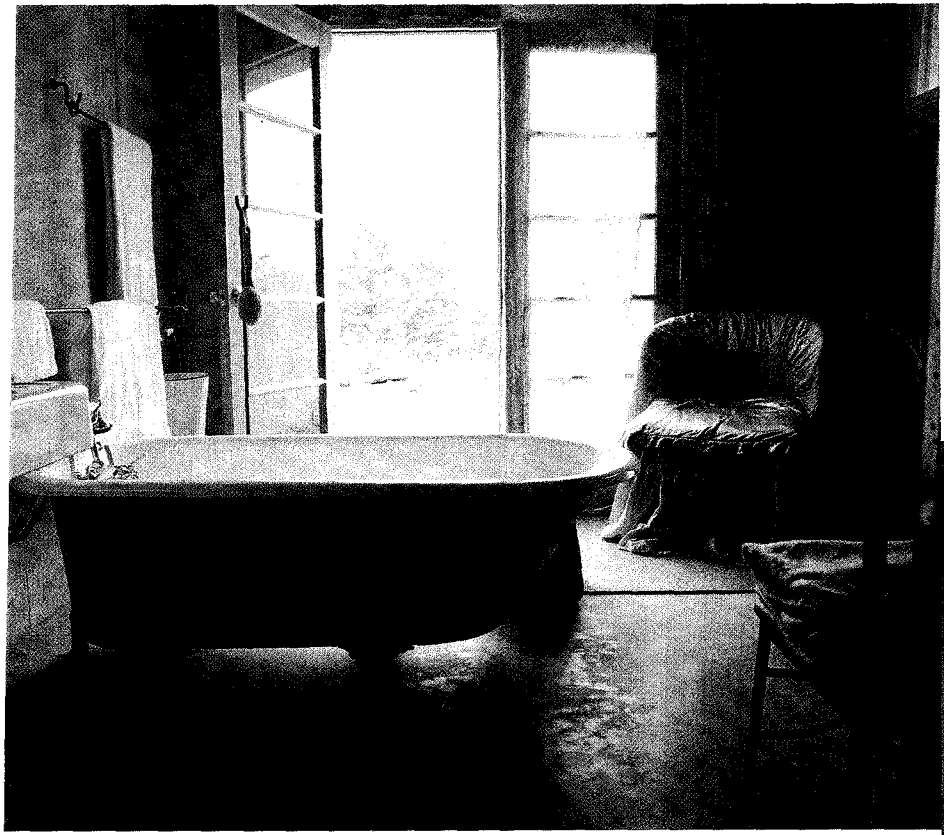
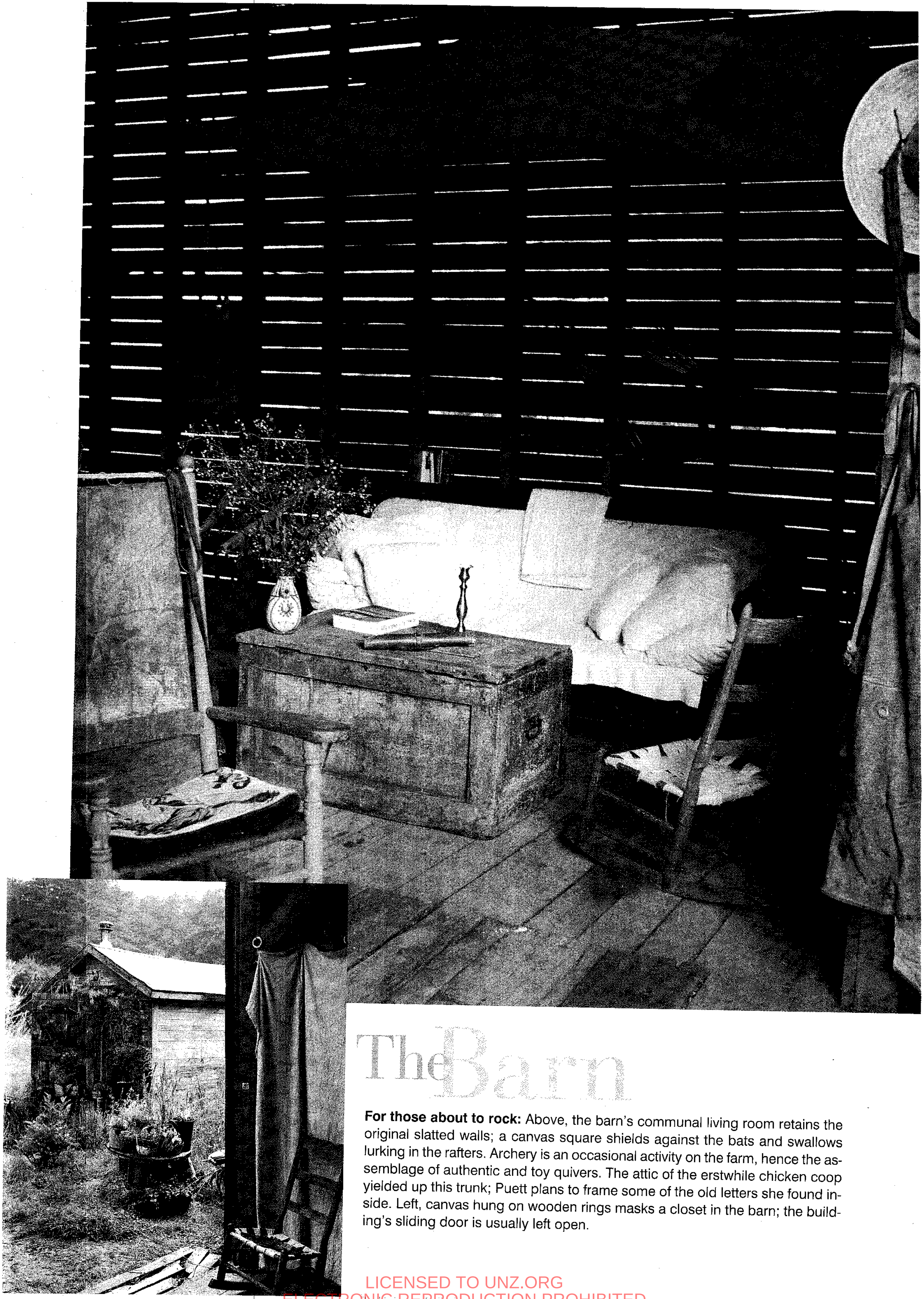


Illustration by Oliver Williams.



The Barn

For those about to rock: Above, the barn's communal living room retains the original slatted walls; a canvas square shields against the bats and swallows lurking in the rafters. Archery is an occasional activity on the farm, hence the assemblage of authentic and toy quivers. The attic of the erstwhile chicken coop yielded up this trunk; Puett plans to frame some of the old letters she found inside. Left, canvas hung on wooden rings masks a closet in the barn; the building's sliding door is usually left open.

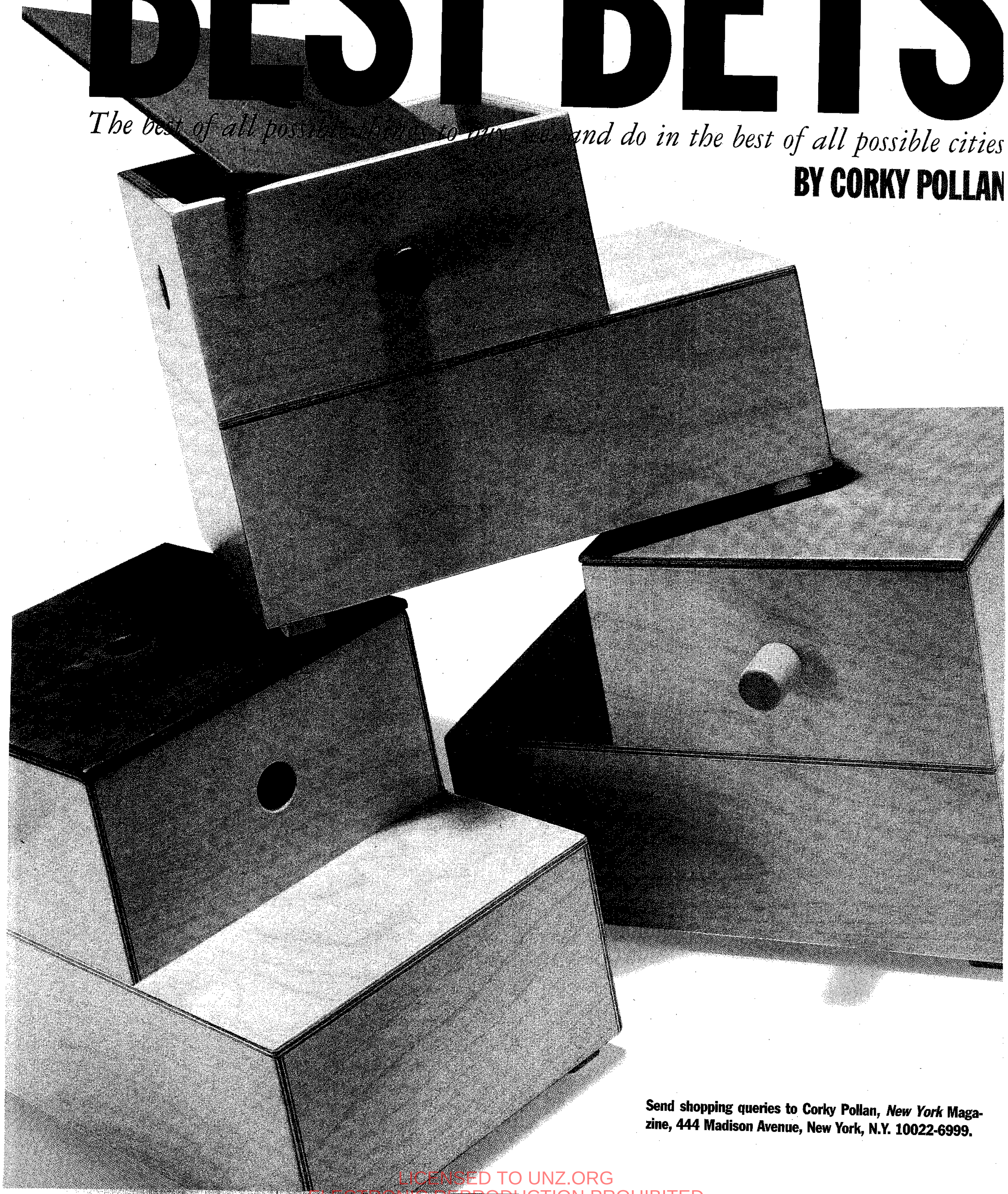
The Grounds

Evening shade: Clockwise from right, Mark Dion is trying to get a grapevine going on this arbor he built with a friend, but the deer are decidedly against it. In the meantime, a thatched roof of branches and leaves from the nearby woods is sufficiently Bacchic, as are the gauzy but durable embroidered nylon veils. Puett sets the flea-market table with her designing guest of the weekend, Rebecca Purcell. The Shack Inc. bowls and plates are a collaboration with Caroline Wallner—who turns up sometimes at the compound.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

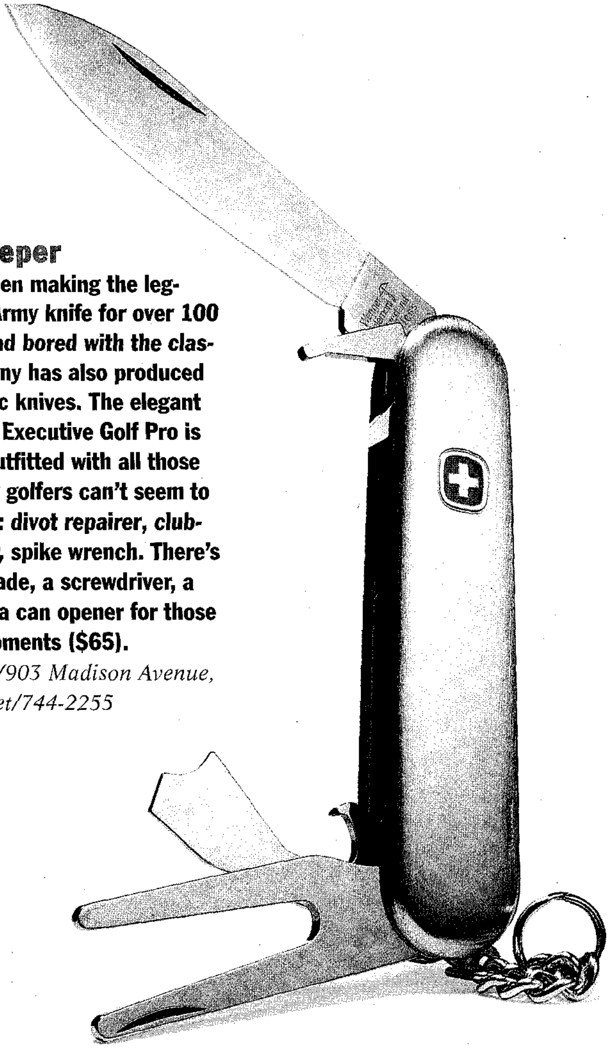


Send shopping queries to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

Greens Keeper

Wenger has been making the legendary Swiss Army knife for over 100 years, but, a tad bored with the classic, the company has also produced activity-specific knives. The elegant stainless-steel Executive Golf Pro is one, and it's outfitted with all those little tools that golfers can't seem to tee off without: divot repairer, club-groove cleaner, spike wrench. There's also a large blade, a screwdriver, a cap lifter, and a can opener for those non-golfing moments ($65).

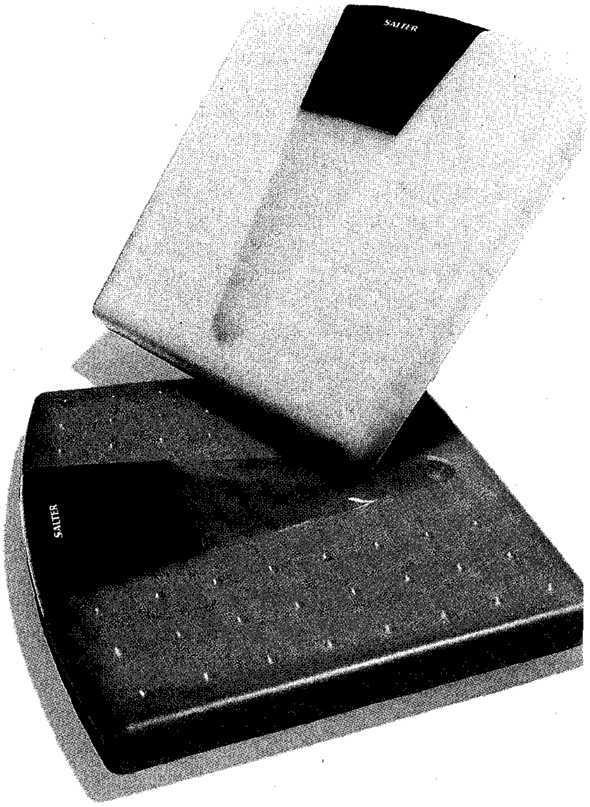
SPECTRA AUDIO/*903 Madison Avenue, near 73rd Street/744-2255*



Measure by Measure

Salter Housewares, an English company, brings a spot of color to the bathroom. Its new digital scales come in such unlikely shades as lime and blueberry. Ultra-skinny, they're made of translucent plastic with an LED display and easy-to-read numbers. And, being British, the scales measure in stones and kilograms as well as pounds ($49.99; nine-volt battery not included).

S. FELDMAN HOUSEWARES/*1304 Madison Avenue, near 92nd Street/289-7367*



Stepping Out

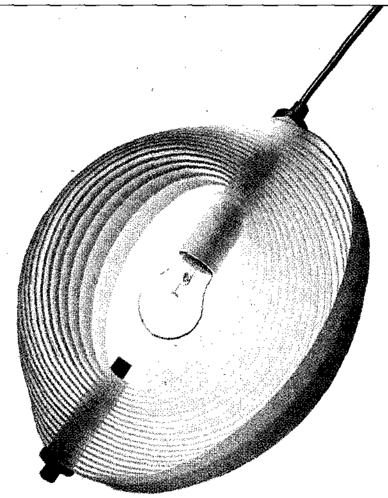
Parents who find cutesy animals and nursery-rhyme characters anathema should check out former graphic artist Warda Geismar's step-up. Though the designer calls her birch step stool "Leap Frog," there's nary an amphibian in sight. It's nursery-school-plain and multipurpose. Remove the environmentally correct brightly stained top and it's a mini–toy box. And the wooden-dowel handles let small fry drag it anywhere they need a boost ($65).

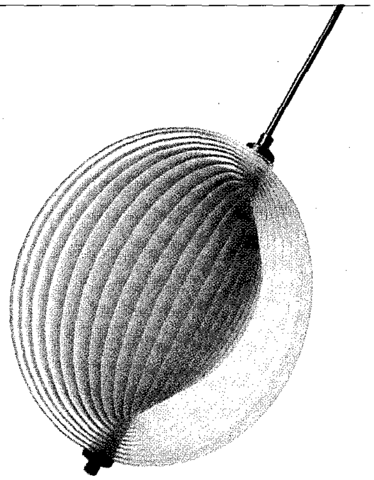
MXYPLYZYK/*125 Greenwich Avenue, near 13th Street/989-4300*

Multiple Choice

Brazilian designer Maurício Klabin's Eclipse lamp is totally intriguing. It's made from a single ribbon of plastic and undulates much like a Möbius strip. The frame has movable stabilizing rings so the lamp can lie in any number of positions, and since the protean shade can take the shape of a nautilus or a globe, it throws light in many different directions. True to the lamp's name, the bulb can be completely hidden or it can peek out through the strips of plastic ($75).

THE MOMA DESIGN STORE/*44 West 53rd Street 767-1050*





Photographs: clockwise from left, Nedjeljko Matura; Steve Wisbauer; Joshua McHugh; Steve Wisbauer (2).

SMARTCITY

Analog This

Radios, televisions, and other gizmos from the era of the fox-trot and the Fireside Chat. By Christopher Bonanos

‘DOES THAT THING *WORK*?!” first-time visitors to my apartment inevitably ask. The thing in question is a radio—to be specific, an enormous radio. A Philco built for the 1938 model year, it’s a lacquered mahogany beaut, with Art Deco details and an illuminated dial the size of a saucer. Yes, it does work, I am happy to say, and it receives far better than the digital clock–radio on my nightstand.

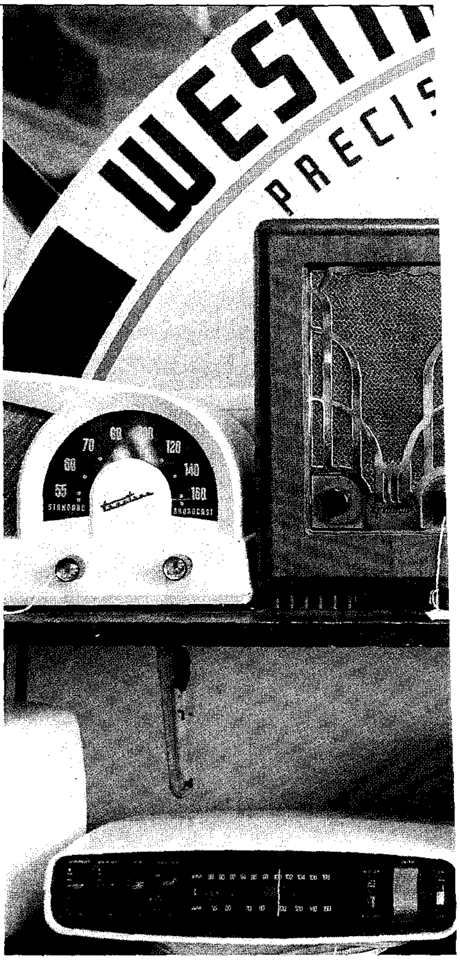
And I’m not the only one out there with such working relics. Radio—and television, and phones, and all sorts of peculiar technological paraphernalia—has in fact become a lively field for collectors. Never mind placing one trophy piece in the corner of the living room: Dealers say there are people with hundreds of these things.

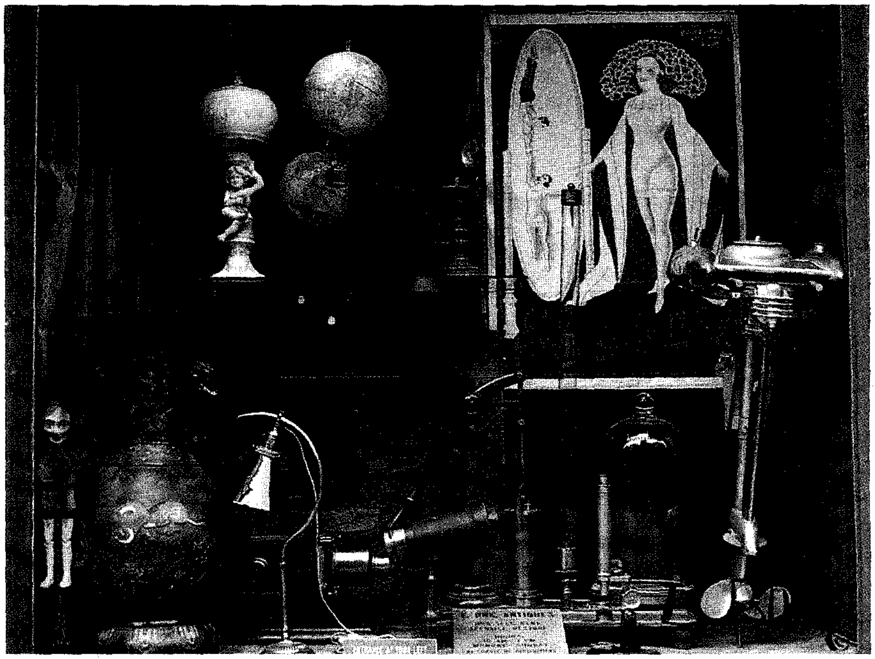
As in any enthusiasts’ field, a whole hierarchy of rarity and pedigree has sprung up. So buying from a dealer is admittedly more expensive than prowling through estate sales (or eBay). What you pay extra for is a device that’s been gone over by a pro, wire by wire and tube by tube, and pronounced safely operable. After all, you *might* be able to just plug in a 60-year-old radio and switch it on without frying yourself, but really, do you want to? And as long as you haven’t stumbled into a white-hot corner of the market, even pieces of considerable design merit or historical interest are in the price range of, say, a Vongerichten meal.

Take television, for example. Nobody knows the field better than **Harry Poster** (P.O. Box 1883, South Hackensack, New Jersey 07606; www.harryposter.com). In the business close to twenty years, Poster operates from his home in northern New Jersey, from which he supplied nearly 100 period sets for the making of the film *Quiz Show.* “There are two types of customers,” he says. “The complete collectors—they buy unusual and early sets. And then there are individuals who want just one, for a basement or something. They typically buy more modern sets”—meaning no later than the mid-fifties, which still seems pretty primitive to me.

Poster has a knack for finding prewar televisions like those introduced at the 1939 World’s Fair, most of which are monstrous pieces of cabinetry, the size of washing machines. Their ungainliness has, paradoxically, kept quite a few from being destroyed. “The later sets, which two people can easily pick up and toss out the back door, often get thrown away at some point. But a prewar TV weighs about 250 pounds. Typically, once someone dragged it down to the basement, it stayed down there. People move into houses and find them.”

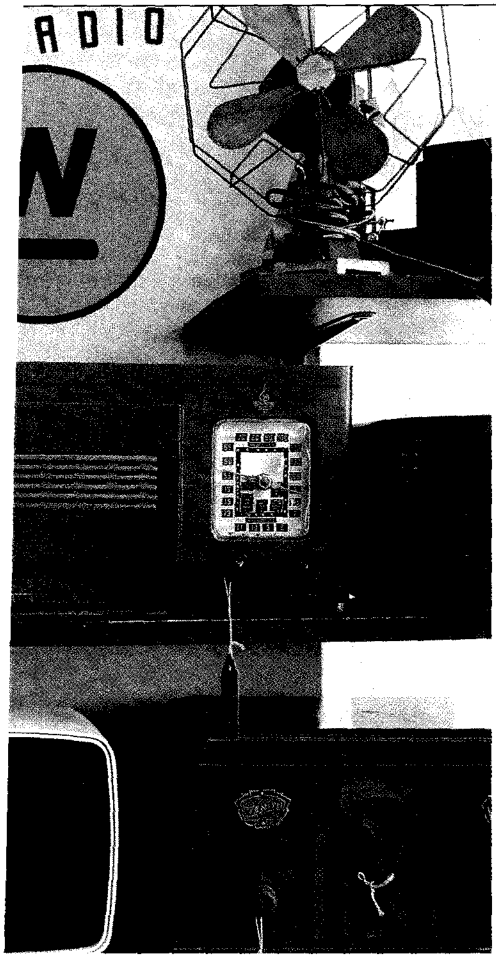
Like so many others whose businesses are geared to obsessive buffs, Poster does most of his sales through the Web. Pic-





Former speakers of the house: Above, half a century of mass(ive)-communications equipment at Waves’ 25th Street location. Museum of science and industry: Below, from bell jars to telegraphy gear, E. Buk’s stock embraces early technology both groundbreaking and ludicrous.

Photographs: top, Robert Wright; bottom, Kenneth Chen.



tures of dozens of early TVs appear on his site, with notations about their condition. He offers most of them four ways: "as found"; restored (that is, fixed but with the original electronics essentially intact) ; gutted (for use as a prop); or color-converted (insides removed and replaced with a modern remote-control color set). Purists get very worked up about that last option, but the appeal for some is obvious—"especially when you buy an old set, get it repaired, and six months later it doesn't work again," says Poster. Prices range widely with rarity and significance, but a typical forties or early-fifties TV goes for about $200 as found, about $500 restored, and roughly $500 to $800 color-converted; a restored prewar set can go into the thousands.

Televisions are also a part of the business at **Waves** (110 West 25th Street; 212-989-9284), but the real focus here is on sound. Owners Bruce and Charlotte Mager have hundreds of radios, microphones, and telephones for sale, just about all of them in working order. Here's where you come for anything from a rather plain AM radio from the forties (a number of working models are around $100) to a huge Sparton console from the early thirties ($895). The Magers also do a brisk business in Victrolas and gramophones, the kind that play wax cylinders as well as those that handle 78-rpm records (from about $200 up to well over $3,000).

They also carry Catalin radios, a collectors' mania of the moment. Catalin was an early plastic that came in Crayola colors and multicolored swirls—stylish, in a Dick Tracy sort of way. "Pricewise, it's a little crazy," says Bruce. Because the primitive material is highly prone to cracks and warping, clean examples can run to a couple of thousand dollars, where a practically identical set in a more common material might go for $50.

If it doesn't turn up at Waves, you might also try **Antique Radio & Television** (15 Green Street, New London, Connecticut; 860-442-0233; www.*tuberadiorepair.com*). It's a bit of a trip from the city, but the aptly named owner Bill Morse—formerly an English teacher in the Bronx—maintains a nice little Website where you can browse before you make the trip. A $40 tabletop radio from the forties is at the bottom of the range; an uncommon Emerson "chairside" radio, built into a Deco end table with the dial on top, will set you back $585. Or check out a Zenith television from the late forties, with a perfectly circular picture tube—a "porthole" TV, collectors call this; it's $365, fully restored. Morse also does a lot of repair business, so you can take that flea-market discovery to him for surgery.

If these dealers still don't satisfy your instinct for the electronically extraordinary, there's really only one place to go: **E. Buk Antiques** (151 Spring Street; 212-226-6891; by appointment only). This second-floor shop is crammed full—if you arrive with a shoulder bag or a bulky jacket, you'll be asked to leave it near the door lest you knock something over—and the stock is like nothing you've ever seen. Quack medical devices from the nineteenth century are piled high, the sorts of things that were claimed to correct "impurity of blood." Early televisions and radios, yes—but also hand-cranked movie projectors and telegraphy equipment. Early medical charts and anatomical models. Baroque pieces of laboratory glassware. Dozens of antique brass microscopes. Preliminary drawings—drafted originals, not copies—for the *Queen Mary.* It's more like a museum basement than an antiques shop, albeit one rendered by the cartoonist Ben Katchor. "The Smithsonian calls me," says Buk, the mysterious owner and sole operator (the E stands for Elli), without a bit of braggadocio. No doubt. There's probably no other way to find this stuff.

Pricing is ad hoc, so irregular that Buk won't quote anything for publication. (The owner is at least as odd as his wares.) Perhaps it doesn't matter, because if Buk has it, you probably can't find another one—that's why art directors and stylists are constantly renting props from him. Besides, you have to persuade him to sell it to you. "I'm very much concerned with finding the right homes for things," he says. And don't think you'll be taking any of these objects home to go over them with brass polish or sandpaper. The patina of age contains all the mystery. ■

NAVIGATOR

Q: I'm no van Gogh, but sometimes I wake up with a yen to be an artist. How can I satisfy this spur-of-the-moment craving?

A: Fortunately, New York offers more options for the occasional painter than picking up some watercolors and heading to the park. If you prefer people to landscapes as your subject matter, you can try the Spring Studio in SoHo (64 Spring Street; 212-226-7240). There, for a $9 drawing session, you can study a nude model any day of the week without advance reservations. Though it is a serious environment, the studio is not just for veterans who know their charcoal. "We have a mix of longtime artists and beginners," says director Minerva Durham. "Those just starting out can get instruction and short lectures on how to achieve a relaxed, rhythmic sense of the human figure." In September, the Spring Studio is opening a separate painting-and-sculpture space nearby at 31 Crosby Street. Spaces here will be a bit pricier, but they will have a backyard workspace for more natural lighting. Across the river, the Brooklyn Project of Living Artists (30 Bushwick Avenue; 718-388-6708) in Williamsburg offers another inexpensive workspace where amateurs can try their hand at figure drawing. But be advised: These studios don't offer supplies, so a stop at Pearl Paint may be in order before Leo Castelli takes notice. JARED WHITE

SALES & BARGAINS **SHYAMA PATEL**

Mood Indigo

Jeans splicing: *This season's decorated denim, at prices that won't leave you with* **those end-of-summer blues.**

WHEN GUCCI MADE WHAT LOOK like faded old 501s into serious, splashy fashion last spring—embellishing them with beads, feathers, a bit of embroidery, and price tags well into the four figures, even the most style-hungry spendthrifts wondered whether their budgets could stand the blow. But for fall, there's been an explosion of gussied-up denim. Here, our favorites, at prices that won't make you wilt.

Intricate, southwestern-style beading is the rage on everything from earrings to **TIBI**'s trendy stretch headbands ($32 at Scoop). Check out **Buzz 18**, the new Los Angeles–based denim line, for 501s with beaded waists and hems ($148 at Henri Bendel) or splurge-worthy sequined A-line skirts (pictured, top right; $279 at Henry Lehr). For a steal, snap up **XOXO**'s budget-price beaded jeans (bottom left, $96 at Macy's) or **Polo Jeans Company**'s cropped beaded jeans jacket with three-quarter sleeves (pictured, $125 at Bloomingdale's). Or grab some embroidered denim, like **A•B•S by Allen Schwartz**'s red-rose jeans and skinny skirts (right; $180 at Bloomingdale's and Macy's), or **Express**'s A-line skirts and jeans with pink floral vines climbing up the legs (bottom right, $68).

Henri Bendel, 712 Fifth Ave., near 56th St. (247-1100); Henry Lehr, 232 and 268 Elizabeth St. (274-9921 or 343-0567); Bloomingdale's, Lexington Ave. at 59th St. (705-2000); Macy's Herald Square (695-4400); Express (for information, log on to www.express.style.com); Scoop, 1275 Third Ave., near 73rd St. (535-5577).

Picks of the Week

Eileen Fisher is filling her SoHo boutique with tons of leftover spring and summer stock (from fifteen stores) and clearing out the whole lot at up to 80 percent off. Prices are $25–$49. *395 West Broadway (431-4567); A.E., M.C., V.; Thurs. 11–7, Fri.–Sat. 11–8, Sun. noon–6; 8/19–8/22.*

Mason's Tennis Mart's annual U.S. Open sale features tennis duds for men and women from Adidas, Ellesse, Fila, Quantum, Prince, and Wilson—all at half price. Skirts are $24–$38, warmup suits are $75–$100, and men's shirts are $20–$30. *911 Seventh Ave., near 57th St. (757-5374); A.E., M.C., V.; Mon.–Sat. 9–7, Sun. 10–6; 8/16–9/13.*

Ruth Fischl rents swank table linens and centerpieces for catered events. At the warehouse sale, pick up old stock at serious discounts: Assorted tablecloths (including linens, damasks, and brocades) are from $10–$50; napkins are from 50 cents–$4; candlesticks (brass, crystal, iron, silver) are $5–$50; and glass vases are from $5. *141 W. 28th St. (273-7710); checks accepted; Sun. 8–6; 8/22, 8/29, 9/5.*

Sheila's Decorating is always a good source for discounted fabrics, upholstery, and other home-decorating supplies. Now the shop's taking up to 80 percent off tons of stock: Italian fabrics are $25 per yard, custom-tailored curtains are from $20 per panel (plus fabric), and Roman shades are $10 per square foot (plus fabric). Wallpaper's 50 percent off, from $10 per roll. *68 Orchard St. (777-3767); cash only; Sun–Thurs. 9–5, Fri. till 4; 8/16–8/30.*

For My Pash imports top-quality pashmina wraps in tons of sizes and colors direct from producers in India. Basic solids are currently an amazing deal at $170. Stop by the company's "pashmina party" at the DT·UT café to pick one out. You'll also find selected ombré styles ($225) and huge, blanket-size throws ($325). *DT·UT, 1626 Second Ave., near 84th St. (for information or to order, call 877-4-MY-PASH); cash only; Thurs. 6–9; 8/19.* ■

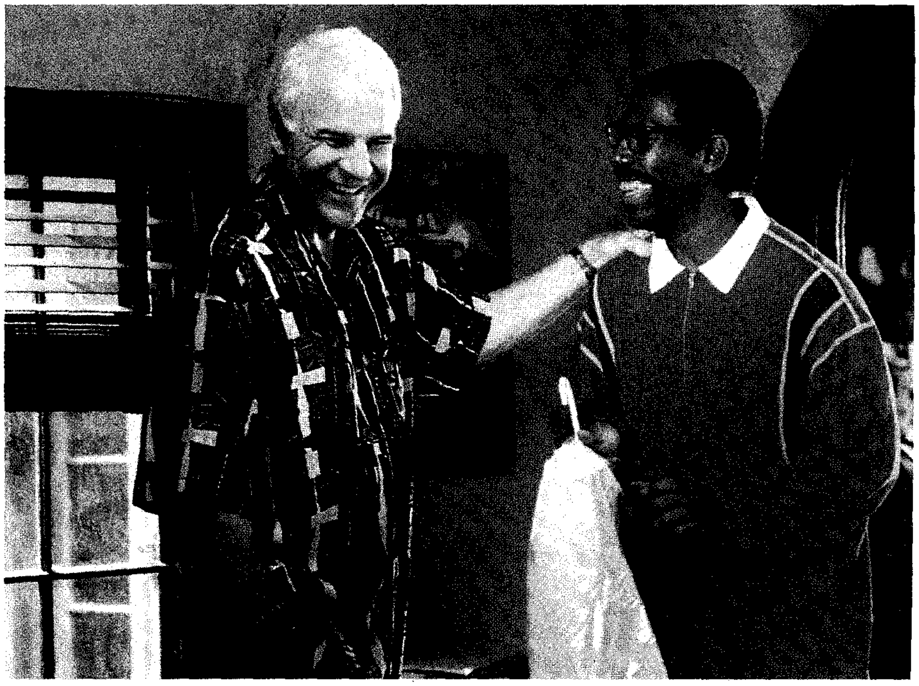
DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs by Amy Freeth.

PETER RAINER

Beverly Hills Prop

'Bowfinger,' with Steve Martin as a low-rent filmmaker determined to use Eddie Murphy without his knowledge, sweetly recalls Hollywood send-ups of the thirties.



Once in a lifetime: Martin and Murphy in the Hollywood satire *Bowfinger.*

PRODUCER-DIRECTOR BOBBY BOWFINGER (Steve Martin), the head of near-bankrupt Bowfinger International Pictures, is an impostor in big-time Hollywood, which is another way of saying he's a low-rent con man trying to make it as a high-rent con man. He wants into the game—he wants to do power lunches and wear trendy threads and go about yelling *Action!* and *Cut!* In Hollywood, monomania is often mistaken for artistic temperament, and, even though Bowfinger's methods and imagination aren't on a much higher level than Ed Wood's—in fact, Wood may have the edge—Bowfinger has a passion for the process. He's a very specific Hollywood type—a driven schlockmeister—and his wiles and gumption grow on you. You want to see him make it.

Written by Steve Martin and directed by Frank Oz, **Bowfinger** is somewhat uneven, which may be unavoidable at a time when probably no studio comedy can get financing unless its smarts are leavened with teen-friendly yocks for the multiplex masses. There are sequences, such as a ninja-movie takeoff at the end, that jangle the prevailing tone of inspired silliness. (That ninja scene is uninspired silliness.) Fortunately, the movie's good stuff is so rampant that you easily forgive the flubs. It's been quite awhile since Steve Martin, who is perhaps Hollywood's greatest physical comic since Buster Keaton, looked like he was enjoying himself in a comedy. Encased in formulaic family entertainments like *Mixed Nuts; Father of the Bride, Part II*; *Sgt. Bilko;* and *The Out-of-Towners,* he seemed dutifully dithery. But Bobby Bowfinger is a crackerjack role for him because it fuses the two warring sides in his artist's nature: the rhapsodic screwloose dreamer, who reached his pinnacle in *Roxanne* and *L.A. Story,* both written by Martin; and the larcenous huckster, whom he played with a chilling gravity in movies like the underrated *Leap of Faith* and, more recently, David Mamet's *The Spanish Prisoner.* (It's as if, with those latter two films, he could only once again find gratification in acting if he first cleared away any pretense of comedy.) Bowfinger is both petty and large-spirited. He's carried away by his own contrivances, and you can't believe he's on the level about anything with anybody. Yet his drive for success is dead serious. Beneath his inauthenticity lurks an authentic wannabe.

Bowfinger's grand scheme for glory involves getting Hollywood's biggest action star, Kit Ramsey (Eddie Murphy), to star in Bowfinger International's zilch-budget sci-fi thriller *Chubby Rain*—without even knowing he's in it. Assembling a crew of Mexican-border illegals and a cameraman (Jamie Kennedy) who "borrows" equipment from the studio where he works as a gofer, Bowfinger leads them, along with his actors, on commando-style raids where they intersect with the startled, freaked-out Ramsey as he's caught eating in trendy restaurants, leaving home in his limo, walking alone in an underground parking garage. Bowfinger has already lied to his cast that Ramsey is a fully aware, if reclusive, participant in the production; when the actors ambush him and spout scripted dialogue about alien takeovers, he runs away shrieking, and they think he's playing his part. Bowfinger touts his hit-and-run tactics as a new filmmaking style—"cinema nouveau"—and as the ruse is played out he begins to actually fancy himself an auteur. Caught up in the spirit, the Mexican crew takes to poring over *Cahiers du Cinema.* The film's leading lady, played by Christine Baranski as a faded stage diva festooned in scarves and jewelry, professes to "respect" Ramsey's way of working. (The ingenue, played by Heather Graham, is a more sensible sort: She sleeps her way into a juicier piece of the action.) The dissonance between the group's inflated pretensions and the cheesiness of their enterprise is deeply satirical and also, given the nature of Hollywood, deeply realistic: Pretentious and cheesy are never far apart out there.

Like Steve Martin, Eddie Murphy gets to show off his split-level personas in *Bowfinger:* He plays not only the

Photograph by Zade Rosenthal/Universal Studios.

ego-charged Kit Ramsey but also his grinning, cretinous brother Jiff, who winds up as the star's double in *Chubby Rain.* Murphy has cleaved himself in two before, in *The Nutty Professor,* and the gambit once again does wonders for him. Freed up from the need to unify his dual instincts as a performer into a single character, he goes all the way with each: action-hero jokester with an attitude and goofball innocent. His Kit Ramsey isn't just a smart-ass megastar, he's a turbocharged nutcase who believes racist messages are encoded in his scripts and that aliens really *are* after him. (He's ministered to by a New Age guru played by Terence Stamp—a far sleeker con man than Bowfinger.) What's funny about Ramsey is that, with all his behind-the-scenes looniness, he's a major star anyway. His status is a commentary on the looniness of the movie industry, and a kind of tribute too. For what comes through in the film, finally, is a great affection for a business that can accommodate so many cuckoos and connivers. In *Bowfinger's* Hollywood world, you have to be crazed to make it—you have to be crazed to even *want* to make it. And then you have to stay crazy to stay a success. But the small-timer has his recompense, too. When Bowfinger, at the premiere for *Chubby Rain,* gazes up at the screen, he's not registering the same dud we are. He's watching his masterpiece. He doesn't look beady-eyed anymore. He looks moonstruck.

In brief: BECAUSE OF THE PLANGENT HUMILITY that came through in his performances, I often regarded Marcello Mastroianni as the perfect Chekhovian actor, although, with the exception of *Dark Eyes,* which drew on several of the author's stories, he never attempted Chekhov onscreen. How gratifying, then, it is to discover, in the wonderful documentary **Marcello Mastroianni: I Remember** (at the Lincoln Plaza Cinema), that he played Chekhov several times onstage in his career, notably in a production of *Uncle Vanya* directed by Visconti, and that the playwright was the actor's favorite. Mastroianni had an international reputation for playing the Latin lover—a designation he hated and which, given the wide range of his roles, was almost insultingly erroneous. This documentary, running almost three and a half hours and directed by Anna Maria Tatò, his companion for two decades until his death in 1996, is a feast of clips and extended reminiscences by the actor recorded near the end of his life, while he was on location in Portugal. The most Chekhovian movie Mastroianni ever made turns out to be his own spiritual autobiography. ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

AS AN EGG DONOR,
YOU CAN GIVE
THE GIFT OF LIFE.

Seeking healthy women, ages 21-32, to donate eggs to infertile couples. $5,000 compensation for your time and effort.

Treatment cycle monitored at Reproductive Medicine Associates on the Upper East Side.

For more information on being an egg donor, please call **1 (800) 824-3123.**

REPRODUCTIVE MEDICINE ASSOCIATES, LLP
58 East 79th Street, New York, NY 10021

Associated with
The Institute for Reproductive Medicine
and Science of Saint Barnabas Medical Center

When the ceremony is over, give your wedding dress a good home.

Turn your style and good taste into help for New York's neediest children, and get a tax deduction at the same time. Sheltering Arms Childrens Service seeks donations of contemporary and antique wedding dresses, and evening gowns suitable for resale. The IRS allows the fair market value of your contribution to be deducted from your income tax

For more information please call Ms. Geraldine Brower at **(212)252-0661**. Or fax us at **(212)779-4252.**

Sheltering Arms Childrens Service, 122 E. 29th St., N.Y., N.Y. 10016

Sheltering Arms – A safe haven for children

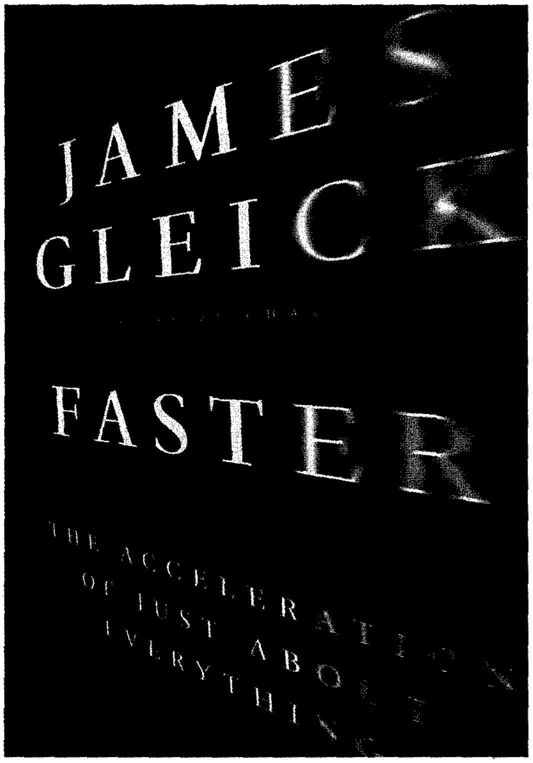
WALTER KIRN

Speed Read

We can't escape the accelerating pace of modern life, argues James Gleick, so we might as well enjoy it. But that doesn't leave time for much else—say, reading.

Faster
BY JAMES GLEICK
Pantheon; 324 pages; $24

SAVING TIME TAKES TIME. THE GOVERNMENT'S Paperwork Reduction Act generates reams of brand-new paperwork. Airlines' high-efficiency routing schemes lead to system-wide delays when a single plane breaks down. Worse, when we do succeed in saving time by deploying an improved technology, we instantly adjust to the new pace, canceling any psychological gain. The wait for the faster computer to boot up becomes an antsy, intolerable eon. Reading and returning e-mail feels like an excruciating chore. And just when we think some new gizmo or technique has given us an edge in the big race, everybody else adopts it, too, landing us back in the middle of the pack, in search of another marginal advantage that will prove as fleeting as the last one.



And so we climb the great StairMaster of progress, getting nowhere but tired. You'd think we'd learn. According to James Gleick's *Faster,* though, we never will. Gleick, a master of popular science writing (a timesaving genre if ever there was one, granting miniature bachelor's degrees in the time it takes to fly from Dallas to Newark) argues that the need for speed, the desire to body-surf the fourth dimension, is somehow wired into human nature. Doing more more quickly is a pleasure, and feeding the rush is a way of feeding the mind. Let's admit it, he writes—we love the squeeze, the push. And we love the results. Productivity breeds wealth. Our lofty standard of living is supported on a billion whizzing hamster feet, and slowing them down is not an option, really, only a nostalgic fantasy.

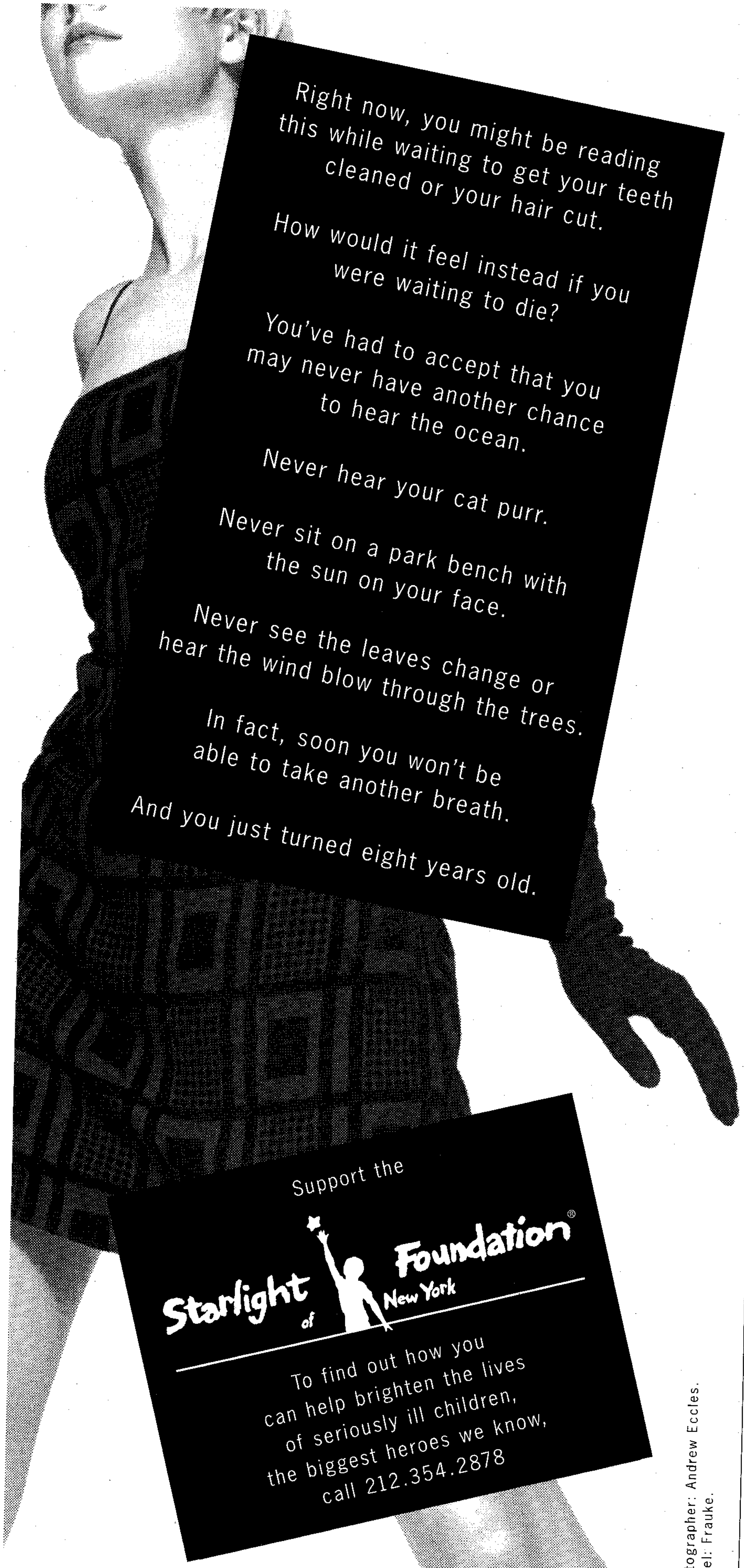
That's the bottom-line message of *Faster:* Stop worrying and learn to love the clock, however illusory its movements. First, though, Gleick explores the comedy of our allegedly helpless preoccupation with chopping up the hours and the minutes into microwaveable single servings that can be digested on the wing. Gleick's style is swift and slick, his chapters brief, and the book zips by like an Epcot monorail, but like the timesaving frenzy it examines, *Faster* leaves an empty wake. It makes the same points again and again, perfecting a kind of quantum intellectualism. Gleick's particle thoughts revolve inside a cyclotron, accelerating but never getting anywhere. The book leaves the reader precisely where he started, unenlightened but vibrating all over.

The theme is time, the tone is faint amusement, and the method is repetition. Gleick takes on a series of developments, from overnight-delivery services to instant opinion polls, and shows how they both do and don't fulfill their promises. Irony and absurdity abound, and the mania for temporal compression is endlessly lampooned. We learn that the black space between TV shows is being steadily shaved by network programmers to an almost imperceptible pause; that Olympic sprinters win or lose according to how quickly they leave the starting block, not how fast they run the race; that leather jackets are sold with built-in scuffs, since no one has time anymore to break their jackets in. There's no news here, and no new wisdom either.

Gleick's other favorite trick, familiar from humorous posters and coffee mugs, is to break down the average person's life into time spent sleeping, time spent eating, time spent working, etc., and demonstrate how the totals don't add up. He also shows how tiny efficiencies, multiplied, add months and years to people's stocks of free time—then demonstrates how the surpluses are inevitably eaten up by the same culture of speed that generated them.

Taking it easy is no solution, apparently. Gleick chuckles over the simplification movement that urges people to winnow their commitments. He laughs at the notion that doing more things at once yields a net gain of leisure time. Saving time is a zero-sum game: "If you can choose between a thirty-minute train ride, during which you can read, and a twenty-minute drive, during which you cannot, does the drive save ten minutes?

Gleick accurately *diagnoses our* addiction to speed. But does that mean we shouldn't hope for a cure?


Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

You've had to accept that you may never have another chance to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

In fact, soon you won't be able to take another breath.

And you just turned eight years old.

Support the Starlight Foundation® of New York

To find out how you can help brighten the lives of seriously ill children, the biggest heroes we know, call 212.354.2878

Photographer: Andrew Eccles.
Model: Frauke.

Does it make sense to say that it save ten minutes from your travel budge while removing ten minutes from you reading budget?"

Faster burns through such conundrums like rocket fuel. In a chapter on telecommunication, Gleick ponders the so-called telephone lotteries, which pit a million redial buttons against one another in pursuit of hot tickets and other desirable goods. The result: Touch-Tone gridlock. And, more subtly, the transfer of time from consumers to corporations. The more time that callers spend holding, the more time the folks on the other end have to work. Time is an economic tug-of-war. Your loss is their gain, to think about it one way.

Gleick is amused, not depressed. No Marxist, he doesn't buy the idea that capitalism is robbing its poor subjects of their metaphysical essence in order to feed the global profit machine. No theologian, he doesn't bemoan the loss of ostensibly soul-enriching quiet time to nerve-racking online plugged-in noisy time. No humanist, he doesn't tally the costs of high-speed electronic connections on slow-speed human relationships. He's too detached for these old concerns, too coolly postmodern.

His neutral stance gets boring, though. The questions that have burdened the ages—Why do the hard thing rather than the easy thing? Where are we going, and are we going anywhere? How does the gift of time oblige us to use it?—not only don't seem to interest him much but may as well never have existed. Time is about making choices, he asserts, and not really a matter of gain or loss; but the nature of these choices earns no ink.

The subject of time cries out for moral analysis, or at least some social context, but Gleick ignores the big picture for the small one. For example, there's not a word on human longevity. The real revolution in matters temporal has come in ever-longer human lives, not in ever-faster Web connections. Gleick's clever zero-sum meanderings notwithstanding, people do have more time now than they used to (though a good many of them spend it on the butt ends of respirators). What's more, the rationing of this extra time is far from equal; just ask the insurance companies. Is some people's time—say, that of wealthy professionals—worth more than other people's? And who makes up the difference? The future of time, of how it's won or lost, endured or enjoyed, expanded or compressed, will depend on how it's valued, not how it's measured. ■

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.

PETER G. DAVIS

Stock Opera

At Glimmerglass, three big-name playwrights turn librettist for a triptych of mildly diverting operas set in Central Park, but only one composer proves up to the challenge.

IF SUCCESSFUL NEW OPERAS ARE HARD TO PULL OFF these days, triple bills are generally a sure recipe for disaster. The mix usually contains something to offend everyone, especially when it involves three composers who write in different styles. Even Puccini, that creator of megahits, initially disappointed audiences with *Il Trittico,* his own carefully crafted collection of one-acters. And City Opera folk with long memories still shudder at the mention of *An American Trilogy,* three dreadful new works by young composers staged some twenty years ago. So has **Central Park** beaten the odds? A joint commission involving Glimmerglass Opera, the New York City Opera, and Channel 13's *Great Performances* (which will broadcast the production later this season), this latest triptych is currently playing upstate in Cooperstown before traveling south in November for a run at the State Theater. So far, the reviews have been friendly, the audiences receptive, and the commissioning bodies frankly surprised that it turned out so well.

Taking a few precautions no doubt helped. A unity of sorts is established by making Central Park the setting for all three works, which show how lives can be altered and transformed in this natural wilderness in the middle of an urban jungle. Another, perhaps more questionable idea was to make three celebrated librettist-playwrights the stars of the project rather than three composers with considerably less name recognition. That may be good marketing, but the fact remains: Music still defines the dramatic character of an opera and determines its success or failure. No opera with a brilliant text and a bad score has ever survived, although examples of the reverse abound.

Perhaps disappointment with the music explains why *Central Park* struck me as only mildly diverting, despite three scores that are nothing if not easygoing and accessible. Deborah Drattell's klezmer-colored music for **The Festival of Regrets** may be appropriate for this tale of rueful reunions on the Jewish New Year at Bethesda Fountain, but its watery tone quite fails to capture the wry ironies and spiky humor of Wendy Wasserstein's text. The circular minimalism and sugary harmonies of Michael Torke's **Strawberry Fields** seem awfully banal to my ears, although perhaps A. R. Gurney's libretto deserves no better. This maudlin tale of a woman afflicted with Alzheimer's disease, mistreated by her children, and befriended by a student who indulges the old lady's delusions finally chokes on its own sentimentality.

Robert Beaser's **The Food of Love** is the most substantial of the three, and may well have a future life of its own. Even at that, Terrence McNally's libretto about an unwed mother's attempts to thrust her baby boy into the arms of anyone who will take him and give him a future never quite jells. It's as if McNally, a dedicated opera buff, wanted to show what might have happened to Puccini's Suor Angelica had she not been forced to abandon her child and become a nun, but unfortunately the thin plot quickly runs out of ideas and fails to find an effective resolution. At least Beaser has responded eagerly to the basic situation, supplying a passionate, lushly inventive score that gives a gifted singing actress every opportunity. And Lauren Flanigan seizes the moment; her anguished, torn-from-the-heart performance of the hapless mother is unlikely to be bettered.

Play on: Lauren Flanigan and Troy Cook in Robert Beaser's *Food of Love* at Glimmerglass.

Mark Lamos's supple staging of all three operas, Michael Yeargan's spare but flavorful sets, and Stewart Robertson's sure musical direction are all to the point. Whatever modest pleasures *Central Park* may contain, they will no doubt appear to even better advantage when heard and seen this fall, up close on television.

GLIMMERGLASS'S THREE OTHER CURRENT PRODUCTIONS are also due to arrive at the City Opera eventually, although there is some doubt as to whether Monteverdi's **Il Ritorno d'Ulisse in Patria** can be adapted to fit the State Theater's stage. If not, that would be New York's loss.

Photograph by George Mott/Glimmerglass Opera.

BE LESS PRODUCTIVE AT THE OFFICE.

The office has always been a place to get ahead. Unfortunately, it's also a place where a lot of natural resources start to fall behind. Take a look around the next time you're at work. See how many lights are left on when people leave. See how much paper is being wasted. How much electricity is being used to run computers that are left on. Look at how much water is being wasted in the restrooms. And how much solid waste is being thrown out in the trash cans. We bet it's a lot. Now, here are some simple ways you can produce less waste at work. When you're at the copier, only make the copies you need. Use both sides of the paper when writing a memo. Turn off your light when you leave. Use a lower watt bulb in your lamps. Drink your coffee or tea out of mugs instead of throwaway cups. Set up a recycling bin for aluminum cans and one for bottles. And when you're in the bathroom brushing your teeth or washing your face, don't let the faucet run. Remember, if we use fewer resources today, we'll save more for tomorrow. Which would truly be a job well done.

Use both sides of the paper when writing a memo.

Drink out of mugs instead of throwaway cups.

FOR MORE INFORMATION AND TIPS CALL 1-800-MY-SHARE.

IT'S A CONNECTED WORLD. DO YOUR SHARE.

Ad Council A Public Service of This Publication

Earth Share

Opera's first genius, Monteverdi brings Ulysses back to his faithful Penelope in a masterly blend of Homeric myth, Baroque spectacle, and human drama, all sensitively proportioned and effectively presented in a graceful staging by John Cox and exquisitely imagined sets by Johan Engels. Jane Glover conducts her performing edition rather stodgily, and James Maddalena finds the title role a bit of a stretch, but otherwise the cast is splendid, especially Phyllis Pancella's warmly sung Penelope and veteran tenor George Shirley's affecting Eumete.

This summer's more conventional repertory fares less well. Many seemed to enjoy the new **Rigoletto** production, although the only real positive element I could detect was Christina Bouras's enchantingly fresh and stylishly sung Gilda. E. Mark Delavan makes a big sound in the title role, but his blunt-edged vocal bluster quickly grows monotonous; ditto Raúl Hernandez, whose attractive tenor wanders over the Duke's music with scarcely a clue about correct expression or style. Rhoda Levine's direction is mostly non-interventionist, although there are a few happy inventions; Rigoletto's cruel treatment of Monterone's daughter in Act One is ironically mirrored in Act Two, when the courtiers inflict the identical humiliation on Gilda. The oppressively ugly and inexplicably weird sets are by John Conklin, who has apparently relocated the opera in the American Southwest. Sparafucile's inn looks like a grungy Navajo outbuilding, and the Duke's palatial antechamber, complete with wooden folding chairs, coffee tables, and a desert-mountain panorama at the back, suggests a tacky café in Santa Fe.

Mozart's **The Abduction from the Seraglio** remains in Turkey, but the action has been moved up from the eighteenth century to the Edwardian era, judging from the elegant gowns Constance Hoffman has designed for Constanze as she languishes in Pasha Selim's harem. And Joyce Guyer sounds just as classy as she looks, managing three of the composer's most difficult arias for soprano with security and spirit. The men in her life are less impressive—Mozart lets no one off easily in this opera—but Anna Christy's captivating Blonde is delightful, and Jonathan Earl Peck delivers the pasha's spoken lines with real eloquence. Again, Conklin's sparse sets are not much to look at, but at least the Turkish motifs are appropriate, and Irene Lewis's functional stage direction gets the job done efficiently if without much wit or imagination. Despite its flaws, the production never seriously misrepresents Mozart, and fans of *Abduction* may still want to check it out at the City Opera on October 31. ■

Peter Davis's 1997–99 reviews are available at **newyorkmag.com**.

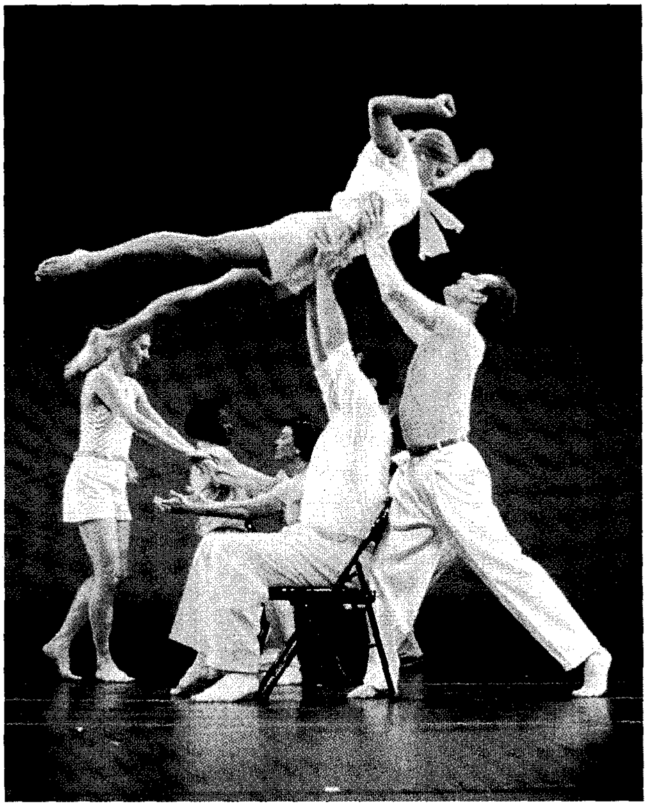
DANCE TOBI TOBIAS

Wish We Were There

While Mark Morris stages a delightful summer lark in Massachusetts, New Yorkers stuck at home have to put up with some tacky visitors from Oregon.

BECKET, MASSACHUSETTS

SUMMER IN THE COUNTRY ENCOURAGES A RELAX-and-enjoy-yourself mood. The **Mark Morris Dance Group**, appearing at the Jacob's Pillow Dance Festival, responded to that pleasure-soaked ambience with Morris's group romp *Dancing Honeymoon*, not yet seen in New York. It's set to songs popular early in the century—transcribed and arranged by Ethan verson from vintage recordings of Gertrude Lawrence and Jack Buchanan, the lightweight music effervescent with foolishness and romance. The seven dancers (Morris among them) are dressed by Elizabeth Kurtzman for shuffleboard hour on a cruise ship. Their kaleidoscopic antics—which include some delicious shenanigans with folding chairs—have a throwaway frivolity. Arch old-time theatrical gestures are deftly incorporated into the quicksilver action, as is mime responding to the lyrics of the songs. The overall intent of the piece, it would seem, is to convince you that there was an era in which it was easy to be happy. The music and the productions it came from must have offered the same illusion to the audience of their day, and this irony shadows Morris's dance: The dream of frolicking without consequence or regret, clad in lemon-sherbet costumes, is perennial; gritty reality demands it.



The company presented two smaller recent works as well. *Silhouettes*, set to piano pieces by Richard Cumming and danced ebulliently by Joe Bowie and Matthew Rose, emphasizes the difference in the men's physical type and temperament. (Bowie is more the Nijinksy of *Le Spectre de la Rose;* Rose, more the Pavlova of *The Dragonfly*. It's not irrelevant that the costuming splits a pair of pajamas between them, Bowie copping the bottoms.) The duet busies itself making some fond joke about competition in ballet class that I didn't quite seize, though I succumbed to the prevailing larky atmosphere, anchored by a single, piercing dark passage.

In a terse solo for himself, *Greek to Me*, Morris takes off from Harry Partch's *Studies on Ancient Greek Scales*. Both his acute musicality and his enduring ties to ethnic dance come into play here. In a full-skirted costume that suggests an Attic shepherd's festive dress, Morris exercises one of his gorgeous specialties—letting several intricate rhythms play through his body simultaneously. The movement has enormous weight, power, and dignity—qualities that are overlaid with lushness and delicately observed detail. The piece makes you feel that if an ancient Greek came back to life and happened upon Morris dancing this material, he'd recognize it as true to the spirit of his culture. This is ridiculous but nonetheless true.

Whatever Morris does—be it ostensibly lightweight or overtly more heavy-duty and complex—is marked by his gift for the inventively angled viewpoint and his rigorous compositional structure. On the surface, the 1984 *My Party*, which opened the program, looks like a fling for giddy teenagers. But it stirs the soul through its *retrospective* view of adolescence; a time fraught with pain as well as irresponsible gaiety becomes poignant because it is subtly evoked as Then and not Now. Meanwhile, the organization of the dance—sections being devoted to moving in couples, moving in lines, moving in a tightly locked circle, and so on—holds the piece together with its abstract intelligence and saves it from the fatal warm bath of sentimentality.

As for *The Argument*, the most substantial entry at the Pillow (reviewed here April 19), it reveals new depths and new facets with each viewing. Morris's belated contribution to the choreographed annals of heterosexual passions, it is a major achievement. Casting changes do not diminish it but, rather, allow it to demonstrate a prime charac-

(continued on page 60)

At the Jacob's Pillow festival, Mark Morris's *Dancing Honeymoon*.

Photograph by Charles Ericksen.

TELEVISION JOHN LEONARD

Chick Flicks

In Showtime's surprisingly deft 'A Cooler Climate,' Sally Field plays servant to Judy Davis; Halle Berry heartbreakingly channels Dorthy Dandridge on HBO.

UP IN THE MAINE OF **A Cooler Climate** (SUNDAY, August 22; 8 to 9:40 P.M.; Showtime), for a fraught summer of blue sky, fast cars, frayed nerves, and bad faith, where the wealthy weekenders look like yachts with their blood-red pennants and blinding-white sneakers, and the wizened locals are as weathered as wharfs, sisterhood is slow to insinuate itself. It arrives, this accommodation between Paula Tanner (Judy Davis), who reconnoiters her husband's money as if each slipcover were a time bomb, and Iris Prue (Sally Field), who has sold herself into indentured servitude after a divorce that left her penniless. Davis treats Field, her new housekeeper, like a serf because she's powerless over everything else in her well-appointed life, from an attorney husband (Jerry Wasserman) who sleeps around with starlets to a junkie daughter (Carly Pope) who is always running away to see if anyone cares enough to bother to retrieve her. Field accepts Judy's abuse, up to a point, because the marriage she threw away has wounded her trust in herself and earned her the contempt of her own daughter. They find that they need each other only when there's no one else on the occasion of broken legs and hearts.

Maid in Maine: Judy Davis (left) bonds with Sally Field in Susan Seidelman's *A Cooler Climate.*

A Cooler Climate is, then, a chick flick. Is there life after marriage? Or is marriage in some sense Calvinist predestination, after which cheerlessness there can be no grace? Based on a soft-boiled feminist novel by Zena Collier, it might have been a tiresome weepie with a flimsy kite tacked on for self-actualizing uplift. But unusual talents have combined to make it better than it should have been. For one, playwright Marsha Norman (*'night, Moth er*) has written the screenplay, navigating nervily aroun the foamy parts, avoiding shoals of cliché. For anothe director Susan Seidelman (*Smithereens, Desperatel Seeking Susan*) finds idiosyncratic humor wherever sh looks. For a third, of course, there's Davis—who ha more moods than a monsoon, and whose brilliant caree encompasses dramatic literature from E. M. Forster t Woody Allen to William S. Burroughs to Lillian Hellman And equally, of course, Field, who grew up before ou eyes from perky Gidget to the Flying Nun to steel magnolia, from a union organizer to a multiple-personalit disorder to a place in our heart—and never mind Forres Gump's mother. Whether in this cooler climate she really needs a man like Winston Rekert—the rustic artis who used to be a research chemist and who's so supernice here that you almost forget he used to be a one-armed Canadian secret agent—is beside the point. She deserves him. And we feel better.

MY APOLOGIES TO HALLE BERRY. I WAS HARD ON HER case in the overblown mini-series *Queen* and the ludicrous biblical rub-a-dub *Solomon and Sheba.* She seemed to feel that being beautiful was as much as we had any right to expect of her; we got meringue when we might have hoped for layer cake. But her trajectory since has been dazzling, from Dorothy West's *The Wedding* to Warren Beatty's *Bulworth* to the surprisingly affecting biopic **Introducing Dorothy Dandridge** (Saturday, August 21; 9 to 11 P.M.; HBO).

That Dandridge didn't win an Oscar for her leading performance in Otto Preminger's all-black production of *Carmen Jones,* in competition with Audrey Hepburn, Judy Garland, and Grace Kelly, is less an outrage than this TV movie would like us to believe—but that the nomination didn't win her better roles in the aftermath of that disappointment is the real Hollywood scandal. Darryl Zanuck (William Atherton) apparently sought to soften up the public for duskier heroines by rehearsing her as an Italian or a Mexican, and with a misbegotten remake of *The Blue Angel.* Meanwhile, Dandridge had "intimacy" problems with the men in her life, most of them white, like Preminger (Klaus Maria Brandauer), who dumped her, and nightclub owner Jack Dennison (D. B. Sweeney), who beat her up; as well as chemical problems with antidepressants too often washed down with alcohol; and a retarded daughter about whose institutionalization she felt guilty. She was 42, on the verge of a comeback tour, when she died of an overdose—whether accidentally or suicidally, not even this movie knows for sure.

As her loyal agent, Earl Mills, *(continued on page 60)*

Photograph by Douglas Curran/Showtime.

RESTAURANTS **HAL RUBENSTEIN**

Family Resemblance

Scopa's chef-owner Vincent Scotto may not be related to the Scottos who own Fresco, but he worked there, and he still shares their view that bigger Italian is always better.

First draft: An expansion is already being planned, so the look of the dining room at Scopa is still a work in progress.

THOUGH IT OCCASIONALLY SEEMS AS IF EITHER David Rockwell or Adam Tihany has signed off on the blueprints of every new space waiting for the gas to be turned on, new restaurants are still offering a staggeringly wide range of environments. Markt's industrialized beer hall, Fressen's earth-toned Mondrian landscape, the Mercer Kitchen's sexy urban grotto, Ruby Foo's mah-jongg tournament, and Maratti's stoic four-handed-bridge clubbiness (complete with bad Impressionist art) have little in common except their lack of adherence to any formula. At places like Pop and Five Points, even serious diners—the kind who consider visually themed restaurants more pathetic than Steve Forbes's presidential run—seem willing to have their senses indulged *before* they open a menu.

Nothing of the kind is happening at **Scopa**. And while it has nothing on the forest of the Blair Witch, walking in here makes for an eerie first impression. How come the potentially patrician, hi-ceilinged rectangular salon has such bare, obviously slapdash walls? Gold-framed mirrors are too small. The floors are akin to those at some Chinese takeout place where they hose the joint down at night. The huge bouquet in the middle of the room isn't huge enough. There are cheesy café curtains. And the graceful glass chandeliers, the only truly handsome pieces on view, are hung too high. Is there a plan to all this?

Yup. Scopa is doubling its square footage in six months. This is just a temporary set, a pastel-soft and comfortable-against-all-odds, if disorienting, oasis obscuring a surrounding desert of Sheetrock, dust, and exposed wires. That explains why, though the entrance is now on 28th Street, directory assistance claims the official address is 79 Madison.

Still, Vincent Scotto doesn't appear all that bothered sautéing on a construction site. Though no relation to the family that runs Fresco by Scotto as if all its patrons were staying with them for the weekend, Vincent Scotto was their original and defining chef. And he still appreciates the "big" meal as much as his former employers, so why should a little thing like tacky drapery keep him from doing what he's done so well for so long?

A new kitchen is always an example of overworked-in-progress, but Scotto has quite a few reasons to whistle while he works. No one in town makes a better grilled pizza crust—thin as a bad excuse and crisp as the unforgiving response. That he Scroogily offers only two pizza choices at a time—we sampled the perfect margarita and a silken but spicy eggplant-purée—gives one pause to wonder if this Italian ever had a Calvinist step-grandfather. Chilled corn-and-potato soup is soothing yet airy, with a swirl of roasted peppers for bite. I don't get the egg on the roasted asparagus, but sprinkled with pancetta and onion, this beats the usual steamed spears anytime. Caesar is not always the breeziest salad, but this one is as light and summery as the house's bresaola-and-orange salad with endive and radicchio. Tender littlenecks in a clear tomato broth of peppers and fennel are a spray of red-pepper flakes away from being superb. What can't be bested, though, are thick, translucent curls of sweet grilled onion freckled by parsley, showered by parmigiano, dotted with lemon olive oil, and bejeweled by garnet bruschetta croutons.

Not surprisingly, the most rapturously received bowlful on the menu is a deliriously seductive ragout of onions, leeks, scallions, garlic, cherry peppers, and olive oil. This is a great pasta dish. There is also a refreshing if tame pappardelle with tomatoes, corn, and basil, a spaghettini with clams (more hot pepper!), and a delicious ragu of prosciutto and vegetables that barely acknowledges the potato soufflé that somehow got beneath it.

The entrées ain't dainty. Scotto cooks as if his own family had lived in Sunnyside for three generations. But

Photograph by Joe Scafuro.

oddly enough, this is the one area of the menu where a man who made his mark ladling gut punches of flavor repeatedly checks his swing, as if he were fearful of intimidating new clients. Veal chops and tuna and pork tenderloin are wonderfully grilled but shortchanged of their distinctive spices. More lemon and garlic for the tuna! Rub that pork in coriander and cinnamon! Don't stint on the basil oil and toasted bread and garlic that all belong on a tender halibut. The cornmeal breading on soft-shell crabs is swell, but the sweet-potato-and-corn salad, lacking in lemon and olive oil, is redolent only of rosemary; this throws the whole dish off. The lamb shank is thoroughly misconceived, tough and flat as if cooked at too high for not long enough. And as for the mania for serving rib steaks barely smaller than a BMW Z3: Yummy as all that blackened edge can be, they're too Flinstonian, too expensive (Scopa's 36-ounce rib eye is $42.50), and too obvious an example of prosperity overkill. It's like buying a Z3 with a "gold" package.

RESTAURANTS

Dessert, on the other hand, should always veer close to overboard. And though Scotto offers just five finales, three teeter happily on the brink. Peach tart is lovely and polite; actually, it's overshadowed by the vanilla gelato and raspberry sauce. But a finger-swiping brown-sugar cheesecake marvelously tarted with caramelized bananas, pine nuts, and a smudge of caramel is true devil's food. Scotto's flourless chocolate cake is expertly guilt-ridden, and his chocolate-hazelnut-praline cookie sandwich filled with chocolate-hazelnut gelato is way too much, almost gross. We should have had two.

But could we afford it? I *do* find it creepier than that Blair Witch (though nothing will ever be as spooky as Linda Blair) that the price differential between dinner at Le Cirque and just grabbing a bite after a movie is now often not much more than the price of the movie ticket. So how many allowances should one make for Scopa while it finishes hammering out its kinks, both in and out of the kitchen? Lespinasse it's not. But neither does it make you feel like you ought to be dressed in J. Press. And The Four Seasons doesn't have that onion ragout or those cookies. Oh, go. All of you. This way, by the time I get back there, all your charges will have paid for the renovation and I can eat and finally enjoy the view.

Scopa, 27 East 28th Street (686-8787). Dinner, 5:30–11 P.M. Monday to Saturday; open for lunch starting August 23, 11:30 A.M–2:30 P.M. Monday to Friday. Appetizers, $8–$14; entrées, $15–$42.50. All major credit cards. ■

Hal Rubenstein's 1997–99 reviews are available at **newyorkmag.com**.

Tobias *continued from page 57*

teristic of dances likely to endure—the ability to encompass multiple, even divergent, interpretations.

WHY DOES A COMPANY LIKE **Oregon Ballet Theatre**—recently at the Joyce for a week—play New York? Certainly not for financial gain; almost everybody loses money in New York. Usually the purpose of the venture is to take the reviews home, assuming they're favorable. Or simply to be able to tell the locals one has been to New York, which is perceived as the dance capital of—well, if not the world anymore, at least the United States. The situation is not unlike that of American opera singers earlier in this century: They had to make a name in Europe before an American audience would believe their worth. Talk about provincial thinking!

DANCE

Ironically, New York, home to ballet Goliaths like American Ballet Theatre and the New York City Ballet, still has a need for the smaller guys—companies modest enough in scale to play medium-size theaters at prices the non-rich can afford. Whether New York needs OBT is open to question. The aesthetic experience it offers is designed to appeal to the least common denominator; the head of the ten-year-old troupe, James Canfield, cheerfully terms its fare "live MTV."

Classical ballet seemed incidental to the choreography in the program I saw. Canfield, OBT's chief provider, was represented by two items. Both confirmed his reputation for making shotgun weddings between shards of academic ballet and with-it genres like hip-hop, and his passion for women in deep and dirty trouble. At its worst, the Joffrey Ballet, Canfield's alma mater, never descended to such outright and inept tackiness. A pair of brief pieces, doubtless intended to give the illusion of variety, were derivative excursions into the worlds of adamant pictorial minimalism and swoopy, "humanistic" mid-century modernism. Trey McIntyre, who enjoys the title of resident choreographer at OBT, weighed in with a bland, trite samba-inflected number determined to be ingratiating.

The dancers, whose talents aren't top-drawer to begin with, are unfairly constricted by the repertory and the naïve make-'em-love-you style in which they're schooled to perform. Toward the end of the dismal program, Alison Roper suddenly emerged from the tense, gauche milieu, relaxed and radiant in simple cross-stage strolls and backward falls into her partners' arms. It seemed to be the first time all evening anyone had breathed. ■

Tobi Tobias's 1997–99 reviews are available at **newyorkmag.com**.

Leonard *continued from page 58*

Brent Spiner proves once again that he's a whole lot more than a *Star Trek* robot programmed for sensitivity. As Dorothy's first, absconding husband, the hoofer Harold Nicholas, Obba Babatunde continues to do a fine job with every odd job handed him. Loretta Devine as Ruby Dandridge is one of those performers you see in passing—in *Don King: Only in America, Waiting to Exhale,* and *The Preacher's Wife*—and wonder where you've seen her before and why she's invariably impressive. And Martha Coolidge (*Lost in Yonkers*) directs as if she actually flapped her own way though the feverish forties and fifties. But Berry, singing, dancing, loving, crying, is all grown up to an adult density, a ductile moonglow, a tensile sadness.

TELEVISION

ACCORDING TO **Crucible of Empire: The Spanish-American War** (Monday, August 23; 9 to 11 P.M.; Channel 13), a first-rate and emphatically opinionated public-television documentary, both Teddy Roosevelt—William McKinley's assistant secretary of the Navy—and William Randolph Hearst, the editor-publisher of the New York *Journal,* wanted their dirty little colonial war with Spain on the cusp of the turn of the century, not for any love of Cuban revolutionaries or Filipino peasants under the thumb of Castilian royalty but because America at war with the rest of the effete world corresponded very nicely indeed with their Technicolored fantasies of manliness, empire, newspaper circulation, and, of course, the force-fed civilizing of the brown-skinned savages in the luckless boondocks of the world.

The *Maine,* it turns out, sank itself, much as the Gulf of Tonkin would later be a pretext for upping the ante in Vietnam. And all those indigenous rebels who imagined that America was on the side of their aspirations for independence and self-rule were to be sorely disappointed, if not all of a sudden dead. Edward James Olmos narrates. The likes of historians Stephen Ambrose, Douglas Brinkley, Kristin Hoganson, and Walter Lafeber opinionize in well-considered sound bites. Writers like Richard Harding Davis and José Martí are quoted at length. Hyman Rickover and Fidel Castro rate a mention. And we learn a lot of things about war crimes, mass-media hysteria, race riots between black and white soldiers who had second thoughts about serving together (or even leaving home at all), and the self-aggrandizing of T.R.'s Rough Riders, which included a bunch of cowboys who couldn't even swim, all of which might have saved us an enormous amount of globocop grief if we'd known any of it a century ago. ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.

Cue

Weekly Guide to Entertainment and the Arts in New York

Play On!

The third annual Fringe Festival packs 54 theater companies downtown (page [illegible])

art 73 concerts 87 [illegible] 62 nightlife 84 online 89
radio 88 restaura[illegible] 69 the written word 88

movies

Spaghetti Westerns...Hollywood Uncensored...Latin Beat

Retrospective

A Remembrance of Things Pasta

Beginning August 21, the American Museum of the Moving Image presents "Once Upon a Time: The Films of Sergio Leone"—a tribute to the Italian director who took classic samurai plots, mixed in marinara sauce and six-guns, and created the spaghetti Western—featuring al dente classics like 'Once Upon a Time in the West,' above, with Henry Fonda and Jason Robards; 'A Fistful of Dollars'; and 'The Good, the Bad, and the Ugly,' before succumbing to auteuritis.

New Films

The Acid House—*Trainspotting* author Irvine Welsh has adapted a collection of his short stories for the screen, resulting in this similarly disturbing drama. With a noteworthy soundtrack featuring the Verve, Chemical Brothers, et al. (1 hr. 52 mins.; NR) *Film Forum.*

The Adventures of Sebastian Cole—The year is 1983, and Sebastian Cole is a teenager in upstate New York whose stepfather, Hank, has decided he'd rather go by Henrietta. Sebastian's mother and sister are not pleased. Sebastian is still bored. (1 hr. 39 mins.; R) *CC Angelika Film Center.*

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. Shown with *Bunny,* this year's Oscar-winning animated short film. (1 hr. 58 mins.; NR) *Cinema Village.*

American Pie—With three weeks to go, four friends make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) *Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; Whitestone; UA Marboro; UA Movies at Staten Island.*

Arlington Road—This overheated and undercooked thriller mixes the *Do You Know Who Your Neighbors Really Are?* genre with the *Do You Know You're Being Targeted by Terrorists?* flick. (Rainer; 7/19/99) (1 hr. 58 mins.; R) *CC Village East; Clearview's Chelsea; UA Gemini; Clearview's Cobble Hill; Cinemart; Main Street Cinemas.*

Austin Powers: The Spy Who Shagged Me—Michael Myers's Austin Powers is a marvelously kooky comic creation, and kids especially seem to love him. (Rainer; 6/21/99) (About 2 hrs.; R) *CC Cinemas 1, 2, 3.*

Autumn Tale—Eric Rohmer's autumn entry in his "Tales of Four Seasons" quartet is not as diagrammatic as some of his earlier films. He may be a moralizing *philosophe,* but he has his playful side. It's a charming film. (Rainer; 7/19/99) (1 hr. 50 min.; NR) *Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas; North Shore Towers.*

Better Than Chocolate—The story of a young woman who falls in love with her friend and must hide her feelings from her mother, who has come to visit. (1 hr. 43 mins.; NR) *Quad Cinema; BAM Rose Cinemas.*

Big Daddy—Adam Sandler plays a layabout law-school grad who accidentally ends up with custody of a 5-year-old boy and learns how to be papa. (1 hr. 43 min.; PG-13) *Sony Lincoln Square.*

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend—the Blair Witch—in the remote woods in Maryland and, as we find out righ at the start, doesn't live to tell the tale. The cas (Heather Donahue, Joshua Leonard, Michae Williams) shot and improvised much of th footage; the writer-editor-director credits ar shared by Daniel Myrick and Eduardo Sanchez. (hr. 27 min.; R) CC *Angelika Film Center; Clearview Chelsea; Loews State; Clearview's First & 62nd St. Clearview's Olympia; Loews 84th Street; Bay Plaza Concourse Plaza; Whitestone; BAM Rose Cinemas Clearview's Cobble Hill; Kent Triplex; Linden Boulevar Multiplex; North Shore Towers; Pavilion; UA Marboro UA Movies at Sheepshead Bay; Kew Gardens Cinemas; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Bowfinger—See Rainer, page 51 (1 hr. 37 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

Brokedown Palace—Claire Danes and Kate Beckinsdale are two teenage girls vacationing for a week in Thailand until they are imprisoned for heroin smuggling. (1 hr. 40 mins.; PG-13) *CC Murray Hill Cinemas; UA Criterion; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Bay Plaza; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Village East; Lincoln Plaza Cinemas.*

Deep Blue Sea—A science experiment goes terribly awry when genetically altered sharks become . . . too smart. With Saffron Burrows, LL Cool J, and Samuel L. Jackson. (1 hr. 40 mins.; R) *Loews Village; Loews 19th St. East; UA Criterion; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Detroit Rock City—Edward Furlong plays one of four teenagers in 1978 who will stop at nothing to get to a Kiss concert. Featuring Gene Simmons, Paul Stanley, Ace Frehley, and Peter Criss twenty years the wiser. (1 hr. 35 mins.; R) *Loews State; Loews Orpheum 7; UA Gemini; Loews 84th Street; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Jackson Triplex; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

Dick—Sharp satire alternates with cloddish comedy in this jape about two 15-year-old best friends (Kirsten Dunst and Michelle Williams) who acci-

'Cue' cover photograph by Hiro Uehara.

SPECIAL ADVANCE SCREENING

"HILARIOUS!"
- John Powers, VOGUE
"SEE IT FOR THE SHEER FUN OF IT!"
- Karen Durbin, MIRABELLA
ALBERT BROOKS
ANDIE MACDOWELL
THE MUSE
IN GODDESS WE TRUST.
SHARON STONE
and JEFF BRIDGES
OCTOBER FILMS
PG-13
USA FILMS
www.themusemovie.com

USA FILMS

and

NEW YORK MAGAZINE

cordially invite
you and a guest
to a special
advance screening
of

THE MUSE

on Thursday,
August 26th
at a
Manhattan theatre.

The first 75 readers
to call 1-888-696-2498
(toll free) on
Wednesday, August 18th,
beginning at noon, will
receive a complimentary
screening pass for two.

No passes will be distributed
through the *New York Magazine*
switchboard. No purchase
necessary. While supplies last.
Seating is on a first-come,
first-served basis.

"THE MUSE" IS COMING TO THEATRES NATIONWIDE AUGUST 27TH

dentally implicate themselves in the Watergate-break-in shenanigans and end up playing Deep Throat to Woodward and Bernstein. (Rainer; 8/16/99) (1 hr. 40 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; UA Astoria; UA Movies at Bayside; UA Hylan Plaza.*

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas; North Shore Towers.*

Disco Dolls in Hot Skin—A 3-D adult film in which several silly characters run about looking for a yellow piece of paper and having sex. (About 1 hr. 30 mins.; XXX) *The Screening Room.*

Drop Dead Gorgeous—Kirstie Alley, Ellen Barkin, Denise Richards, and Kirsten Dunst star in a black comedy about a Minnesota beauty contest and its ruthless participants. (1 hr. 38 mins.; PG-13) *CC Village East.*

Election—A facetious smarty-pants satire about a popular Midwest-high-school history teacher (Matthew Broderick) who acquires as his nemesis the school's No. 1 student (Reese Witherspoon). (Rainer; 5/3/99) (About 2 hrs.; R) *CO Worldwide Cinemas.*

Entrapment—Sean Connery stars as Mac MacDougal, the greatest art thief in the world, in this mildly diverting knockoff of movies as diverse as *The Thomas Crown Affair* and *Topkapi*. Catherine Zeta-Jones is the insurance investigator who becomes his partner. (Rainer; 5/10/99) (1 hr. 50 mins.; R) *CO Worldwide Cinemas.*

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 30 mins.; R) *Loews Village; Loews 19th St. East; Loews State; Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Clearview's Cobble Hill.*

Free Enterprise—Two Trekkies discover that their idol, William Shatner, is nothing like the Captain Kirk they so adore. (1 hr. 53 mins.; R) *Art Greenwich Twin.*

The Gambler—Karoly Makk's film intertwines the narrative of Dostoyevsky's famous story with events from his own life. With Michael Gambon, Jodhi May, and Luise Rainer. (1 hr. 37 mins.; NR) *Film Forum until 8/17.*

The General's Daughter—John Travolta stars as an Army investigator who attempts to nab the murderer of a colonel—the general's daughter—and finds himself up to his chin in military scandal and smarm. (Rainer; 6/28/99) (2 hrs.; R) *CO Worldwide Cinemas.*

Genghis Blues—A documentary about blind blues legend Paul Pena and his journey as he learns the art of multiharmonic Tuvan throat singing. (1 hr. 28 min.; NR) *Cinema Village.*

Grand Illusion—A restored version of Jean Renoir's *La Grande Illusion* struck from the original camera negative, which until fairly recently was believed lost, and with new and better-translated subtitles. Though there is no new footage here, the clarity of the print is impressive, and besides, who needs an excuse to see one of the greatest films ever made on a big screen? (Rainer; 8/16/99) (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Harmonists—A pretty good German film about the legendary a cappella vocal ensemble the Comedian Harmonists, who gave to the waning days of Weimar a bubbly frivolity before being broken up by the Nazis. (Rainer; 3/22/99) (2 hrs.; NR) *North Shore Towers.*

The Haunting—Based on the same Shirley Jackson novel, *The Legend of Hill House*, that was the basis of the fine 1963 Robert Wise film, this new version, directed by Jan De Bont, is a smash-and-grab fiasco featuring a talented cast, including Liam Neeson, Catherine Zeta-Jones, Lili Taylor, and Owen Wilson, sinking to the level of the project. (Rainer; 8/2/99) (About 1 hr. 30 mins.; PG-13) *Loews Village; Loews 19th St. East; UA Criterion; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

Head On—An Australian film about a day in the life of a young man who's torn between his homosexuality and his strict Greek upbringing. (1 hr. 40 mins.; NR) *Quad Cinema.*

An Ideal Husband—Director Oliver Parker has adapted Oscar Wilde's 1895 play with a superb cast—Rupert Everett, Jeremy Northam, Julianne Moore, Cate Blanchett, Minnie Driver, John Wood—and reworked it into something more naturalistic and contemporaneous than Wilde i tended. (Rainer; 6/28/99) (2 hrs.; PG) *CC Villa East; Clearview's 34th Street Showplace; CC Crov Gotham; Kew Gardens Cinemas; North Shore Towe*

Illuminata—John Turturro's beautifully written, d rected, and acted film that explores love's durabi ity—and other follies—as experienced by a th ater company in 1905 New York. With Susa Sarandon, Katherine Borowitz, Rufus Sewal Christopher Walken, and Ben Gazzara. (About hrs.; R) *UA Union Square.*

Inspector Gadget—Matthew Broderick, Joely Fishe and Rupert Everett star in the live-action spin-o of the popular cartoon. (1 hr. 20 min.; PG) *C Sutton; New Coliseum; Nova; Sony Lincoln Squar Bay Plaza; Concourse Plaza; Whitestone; Canarsi Linden Boulevard Multiplex; Pavilion; Centre Sunn side; Cinemart; Main Street Cinemas; UA Crossbay I UA Movieworld; UA Movies at Staten Island.*

The Iron Giant—An animated film about the adven tures of a boy and a 50-foot giant from outer spac who likes to eat metal. With the voices of Jennife Aniston and Harry Connick Jr. (1 hr. 14 mins. PG) *CC Murray Hill Cinemas; Clearview's Chelsea Loews State; Loews Orpheum 7; UA Gemini; Son Lincoln Square; Bay Plaza; Concourse Plaza; White stone; Canarsie; Clearview's Cobble Hill; Kent Triplex*

Previews

Caan Artist

James Caan is sorry he's late: "I got hung up at the doctor's. I'm fine—it's a long ways from my heart. I think I tore a little part of my hamstring working out this morning, you know, liftin' weights." This is James Caan. The portrait of rough-hewn virility, the epitome of broad-shouldered, damn-good-looking, wiseguy machismo. And he's funny. Offscreen, he's known for his pranks and, above all, his timing—but it's not so often he gets to prove it to audiences, who remember him most fondly as the hotheaded Sonny Corleone. In his new comedy *Mickey Blue Eyes,* Caan (pictured with Hugh Grant) plays Frank Vitale, a mobster whose daughter (Jeanne Tripplehorn) falls in love with a foppish auctioneer (Grant). Naturally, Caan drew some inspiration from his *Godfather* days. "Sonny and Frank are really the same guy—it's just how you play it, over or under the line," he says. "That kind of character opens you up a bit, you talk louder, so I'd bust everybody's chops morning till night . . . but then you got to be serious. A comedy like this, where you're always *on,* can be even more exhausting." Still, the 60-year-old actor had plenty of energy left for his usual shenanigans: "I tortured Hugh," he recalls, fondly. "I called him Whippy—you know, he's so uptight all the time, he's like those little toy whippet dogs that little old ladies carry in their purses—all nervous. I'd pull him aside and tell him, 'That guy right there, he's killed 37 people—*shhh,* don't look.' " Starts August 20.

Brett Kelly

Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.

.ake Placid—When a 30-foot man-eating crocodile is discovered in a lake in Maine, Oliver Platt, Bridget Fonda, Brendan Gleeson, and Bill Pullman come to the rescue. Written by David E. Kelley. (1 hr. 20 mins.; R) *Bay Plaza.*

Marcello Mastroianni: I Remember—See Rainer, page 51. (3 hrs. 20 mins.; NR) *Lincoln Plaza Cinemas.*

Mickey Blue Eyes—Hugh Grant is a fuddy-duddy auctioneer who pretends to be a mobster to protect his Mafia-princess fiance from a rival "family." With James Caan and Jean Tripplehorn. *Opens 8/20* (1 hr. 42 mins.; PG-13).

My Life So Far—Mary Elizabeth Mastrantonio, Malcolm McDowell, and Colin Firth star in this coming-of-ager about a boy growing up in Scotland during the twenties. (1 hr. 41 mins.; PG) *CC Angelika Film Center; CC Cinemas 1, 2, 3.*

Mystery Men—A band of oddball superheroes—including Mr. Furious, the Bowler, the Shoveler, and the Spleen (try and guess what his super power is)—fight the evil forces of the supervillain Cassanova Frankenstein. With Ben Stiller, Janeane Garofalo, William H. Macy, and Paul Reubens. (About 1 hr. 30 min.; PG-13) *Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; UA East; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Nobody—A film noir thriller about three Japanese admen whose lives begin to unravel after they get into an altercation in a bar. Directed by Shundo Okawa. (1 hr. 40 mins.; NR) *Opens 8/20 at the Screening Room.*

Notting Hill—Julia Roberts plays the most famous movie star in the world, who falls for a stammering, courtly travel-book-store owner, played by Hugh Grant, who loves her for herself and not her celebrity. (Rainer; 6/7/99) (2 hrs.; R) *CO Worldwide Cinemas.*

On the Ropes—In this compelling documentary, which took home the Special Jury Prize at Sundance earlier this year, Nanette Burstein and Brett Morgen follow the lives of three young fighters as they train for the Golden Gloves tournament at the Bed-Stuy Boxing Center. (1 hr. 34 mins.; NR) *Opens August 18 at Film Forum.*

Perfect Blue—An animated psychological thriller about a teen idol who is being stalked by a murderer. Directed by Satoshi Kon. (1 hr. 20 mins.; R) *Opens 8/20 at Cinema Village.*

The Red Violin—An epic about the passion and tragedy that surround an instrument as it travels through three centuries. With Carlo Cecchi, Greta Scacchi, and Samuel L. Jackson. Directed by François Girard. (2 hrs. 10 mins.; NR) *Art Greenwich Twin; Clearview's 59th Street East.*

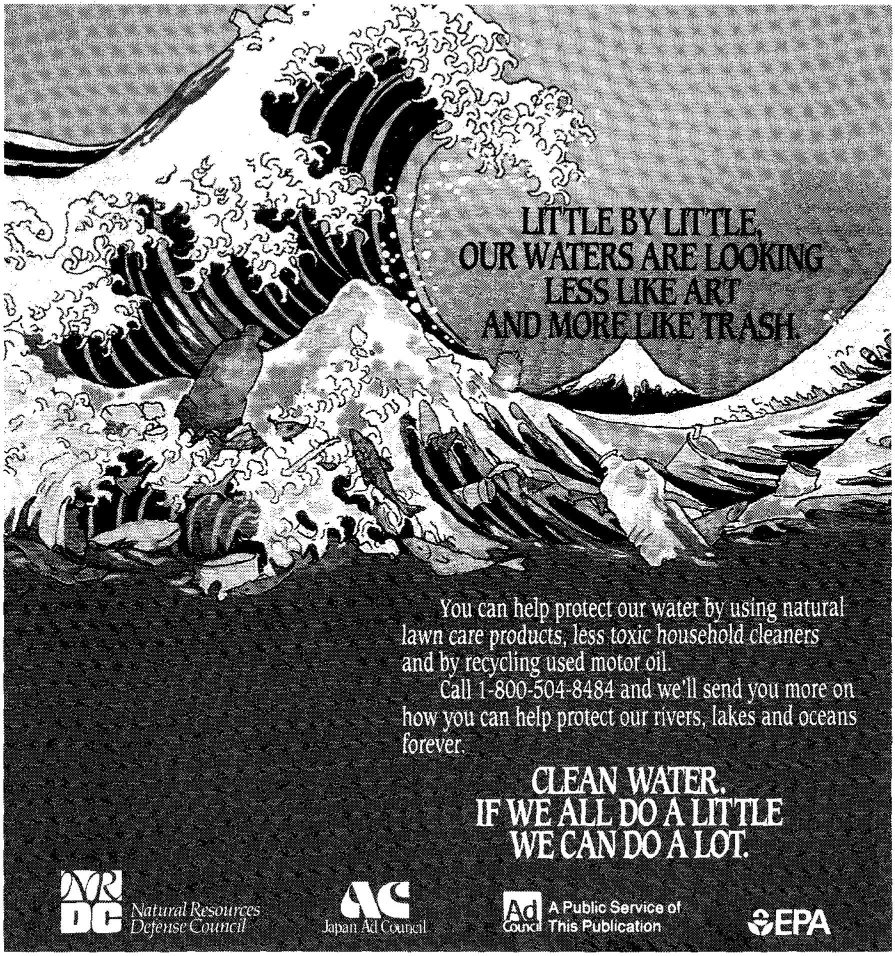
★**Run Lola Run**—Franka Potente, the star of this excitingly kinesthetic action comedy, has the lean look of a champion sprinter. She's like a new-style industrial-age automaton: a sleek machine. The 34-year-old German director Tom Tykwer has made a movie that really zips along. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; CC Eastside Playhouse; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas; North Shore Towers.*

Runaway Bride—Julia Roberts and Richard Gere reteam for the first time in a decade, and the gloss is over. Whereas *Pretty Woman* at least coasted on the sheer movie-starness of the duo, this new film is a mechanical contrivance that doesn't have the good

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

THEY'VE CREATED A MOBSTER
HUGH GRANT JAMES CAAN JEANNE TRIPPLEHORN
MICKEY BLUE EYES
A ROMANTIC COMEDY YOU CAN'T REFUSE
CASTLE ROCK ENTERTAINMENT PRESENTS A SIMIAN FILMS PRODUCTION HUGH GRANT JAMES CAAN JEANNE TRIPPLEHORN "MICKEY BLUE EYES"
BURT YOUNG JAMES FOX JOE VITERELLI MUSIC BY BASIL POLEDOURIS EDITED BY DAVID FREEMAN DIRECTOR OF PHOTOGRAPHY DONALD E. THORIN, A.S.C. WRITTEN BY ADAM SCHEINMAN AND ROBERT KUHN
PRODUCED BY ELIZABETH HURLEY AND CHARLES MULVEHILL DIRECTED BY KELLY MAKIN
CASTLE ROCK
PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
www.castle-rock.com
SOUNDTRACK AVAILABLE ON Milan
WARNER BROS. A TIME WARNER ENTERTAINMENT COMPANY
STARTS FRIDAY, AUGUST 20 AT THEATRES EVERYWHERE


LITTLE BY LITTLE, OUR WATERS ARE LOOKING LESS LIKE ART AND MORE LIKE TRASH.
You can help protect our water by using natural lawn care products, less toxic household cleaners and by recycling used motor oil.
Call 1-800-504-8484 and we'll send you more on how you can help protect our rivers, lakes and oceans forever.
CLEAN WATER. IF WE ALL DO A LITTLE WE CAN DO A LOT.
NRDC Natural Resources Defense Council
AC Japan Ad Council
Ad Council A Public Service of This Publication
EPA

Festival

The Roads to Rio

The innovative and often confrontational movies made in Mexico and points south don't get much screen time hereabouts. Recognizing this, "Latin Beat!" celebrates the recent offerings of some of Latin America's best filmmakers. Among them: Paolo Agazzi's 'The Day Silence Died' (Bolivia), above, Arturo Ripstein's 'Divine' (Mexico), and Iván Dariel Ortíz's 'Heroes of the Other Fatherland' (Puerto Rico). Begins August 20 at the Film Society of Lincoln Center.

Photograph courtesy of the Film Society of Lincoln Center.

sense to just let the performers preen and smirk and be their own sweet movie-star selves. (Rainer; 8/9/99) (1 hr. 51 mins.; PG-13) *Art Greenwich Twin; Clearview's Chelsea West; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Sixth Sense—Bruce Willis, Toni Collette, and a little boy with a dark case of ESP. (1 hr. 45 mins.; PG-13) *CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

South Park: Bigger, Longer & Uncut—Trey Parker and Matt Stone's animated spawn sing songs, learn to curse . . . and do so fervently. (About 1 hr. 30 mins.; R) *Loews Village.*

Star Wars Episode I: The Phantom Menace—George Lucas has been quoted as saying that actors are still the best way to portray people, but, watching his new movie, the first in a trio of prequels, you get the feeling he wishes he could dispense with actors altogether. Ninety-five percent of this film was created in the computer; only about 200 shots were not altered digitally. (Rainer; 5/24/99) (2 hrs.; PG-13) *Clearview's Ziegfeld.*

Summer of Sam—Spike Lee's movie about the Italian-American Bronx community and how it reacted to the Son of Sam murders in the summer of 1977 has some startling Weegee-like scenes of mayhem, but most of the film plays like *Do the Right Thing* in Scorsese camouflage. (About 2 hrs.; R) *Loews Village; Clearview's 34th Street Showplace; CC Sutton.*

Tarzan—Disney's latest animation feature has some first-rate visual effects involving the ape guy surfing the treetops and battling leopards. The visual techniques outstrip the storyline, which is mostly Disney kitsch bubbling up through Edgar Rice Burroughs kitsch. (Rainer; 6/28/99) (1 hr. 30 mins.; G) *CC Village East; Clearview's 34th Street Showplace; CC Sutton; Guild 50th Street; Cinemart.*

Tea With Mussolini—Franco Zeffirelli directed this movie based on his memoirs of growing up in Florence in the wake of World War II. (Rainer; 5/24/99) (About 2 hrs.; R) *Kew Gardens Cinemas, North Shore Towers.*

The Thomas Crown Affair—This remake of the 1968 romantic caper starring Steve McQueen and Faye Dunaway has been revamped and updated and now stars Pierce Brosnan and Rene Russo. At a time when nerdy twentysomethings are cashing out their Websites for millions, it seems almost touchingly sentimental to make a movie about a gentleman-thief billionaire. (Rainer; 8/16/99) (2 hrs. 10 mins.; R) *Clearview's Chelsea West; UA Criterion; Clearview's Beekman; Clearview's Park and 86th St.; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Those Who Love Me Can Take the Train—Several distraught relatives and friends ride the train to the funeral of a loved one. In French with English subtitles. (2 hrs.; NR) *Cinema Village.*

Trick—Cristian Campbell, Tori Spelling, and John Paul Pitoc star in a film about a young gay man with aspirations of writing musical theater. (1 hr. 30 mins.; R) *CC Village East; Clearview's Chelsea.*

Twin Falls Idaho—This lugubrious high-art chamber piece about conjoined twin brothers and the hooker who befriends them is certainly unique. But is it good? Were the brothers worried they might be accused of setting up a carny act if they introduced a little lowdown joy? (Rainer; 8/9/99) (1 hr. 40 min.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Universal Soldier: The Return—When a computer malfunctions, Jean-Claude Van Damme must take down his own army—all by himself. (1 hr. 29 mins.; R) *Opens 8/20.*

The Winslow Boy—David Mamet adapts and directs the 1946 Terrence Rattigan warhorse about a boy who is unjustly expelled from the Admiralty's Naval College and how his well-to-do Victorian family sues the Crown and rallies to his defense. (Rainer; 5/10/99) (1 hr. 50 mins.; G) *Clearview 34th Street Showplace.*

The Wood—In the uncertain hours before Roland' (Taye Diggs) wedding, he strolls down memor lane with his two best friends. (1 hr. 30 mins.; R *UA Criterion; Bay Plaza; Concourse Plaza; Linde Boulevard Multiplex.*

The Wounds—A film about two Yugoslavian teenagers who are more interested in girls and small-time burglaries than in the country crumbling around them. Directed by Srdjan Dragojevic. In Serbian with English subtitles. (1 hr. 43 mins.; NR) *Opens 8/20 at Cinema Village.*

Young Frankenstein—Mel Brooks's hilarious 1974 spoof starring Gene Wilder as the grandson of the mad scientist. With Teri Garr, Madeline Kahn, Peter Boyle, Cloris Leachman, Marty Feldman, and a marvelous cameo by Gene Hackman. (1 hr. 48 mins.; PG) *Clearview's Chelsea; Clearview's First & 62nd St.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. at W. 12th St. (929-3350) *Free Enterprise; The Red Violin; Runaway Bride.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *The Adventures of Sebastian Cole; The Blair Witch Project; My Life So Far; Run Lola Run; Twin Falls Idaho.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *Arlington Road; Buena Vista Social Club; Drop Dead Gorgeous; An Ideal Husband; The Sixth Sense; Tarzan; Trick.*

Cinema Village—22 E. 12th St. (924-3363) *After Life; Genghis Blues; Those Who Love Me Can Take the Train.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Mystery Men; The Thomas Crown Affair.*

Film Forum—209 W. Houston St. (727-8110) *The Acid House; The Gambler; On the Ropes.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *South Park; Bowfinger; Deep Blue Sea; Dick; Eyes Wide Shut; The Haunting; Summer of Sam.*

Quad Cinema—34 W. 13th St. (255-8800) *Autumn Tale; Better Than Chocolate; Grand Illusion; Head On.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Disco Dolls in Hot Skin; The Lovers on the Bridge.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *American Pie; Brokedown Palace; Detroit Rock City; Illuminata; Inspector Gadget; The Iron Giant; Mystery Men; Runaway Bride; Star Wars Episode I: The Phantom Menace; The Thomas Crown Affair.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Bowfinger; Brokedown Palace; Dick; The Iron Giant.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *An Ideal Husband; Summer of Sam; Tarzan; The Winslow Boy.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *American Pie; Arlington Road; The Blair Witch Project; The Iron Giant; Mystery Men; Run Lola Run; Trick; Young Frankenstein.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Runaway Bride; The Thomas Crown Affair.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *Bowfinger; Deep Blue Sea; Dick; Eyes Wide Shut; The Haunting; The Sixth Sense.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *American Pie; The Blair Witch Project; Deep Blue Sea; Detroit Rock City; Eyes Wide Shut; The Haunting; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; Trick.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (753-6022) *Austin Powers: The Spy Who Shagged Me; My Life So Far; The Sixth Sense.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *An Ideal Husband.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Run Lola Run.*

CC Sutton—205 E. 57th St. (759-1411) *Inspector Gad-*

get; Summer of Sam; Tarzan.*

earview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Red Violin.*

earview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Bowfinger.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Election; Entrapment; The General's Daughter; The Matrix; The Mummy; Notting Hill.*

uild 50th Street—33 W. 50th St. (757-2406) *Tarzan.*

ews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Runaway Bride.*

ews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *The Blair Witch Project; Bowfinger; Detroit Rock City; Eyes Wide Shut; The Iron Giant.*

aris Theatre—4 W. 58th St. (688-3800) *The Dinner Game.*

A Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *American Pie; Brokedown Palace; Deep Blue Sea; The Haunting; Mystery Men; The Sixth Sense; The Thomas Crown Affair; The Wood.*

61st Street and Above, East Side

C 86th St. East—210 E. 86th St. (777-FILM#763) *The Blair Witch Project; Brokedown Palace; Inspector Gadget; The Sixth Sense.*

learview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Thomas Crown Affair.*

learview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *American Pie; The Blair Witch Project; Brokedown Palace; Mystery Men; Young Frankenstein.*

learview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *American Pie; The Thomas Crown Affair.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Deep Blue Sea.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Eyes Wide Shut; Runaway Bride.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Bowfinger; Deep Blue Sea; Detroit Rock City; Dick; Eyes Wide Shut; The Haunting; The Iron Giant; Runaway Bride.*

UA East—1629 First Ave., at 85th St. (249-5100) *Mystery Men.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Arlington Road; Detroit Rock City; Dick; The Iron Giant.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Brokedown Palace.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Deep Blue Sea; Runaway Bride.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *The Blair Witch Project; Bowfinger.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Autumn Tale; Buena Vista Social Club; Grand Illusion; Marcello Mastroianni: I Remember; Run Lola Run; Twin Falls Idaho.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *American Pie; The Blair Witch Project; Deep Blue Sea; Detroit Rock City; Mystery Men.*

New Coliseum—701 W. 181st St. (740-1545) *Bowfinger; Inspector Gadget; Mystery Men; Runaway Bride; The Thomas Crown Affair.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Bowfinger; Deep Blue Sea; Inspector Gadget.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Big Daddy; Bowfinger; Dick; Eyes Wide Shut; The Haunting; Inspector Gadget; The Iron Giant; Runaway Bride; The Sixth Sense; The Thomas Crown Affair.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Detroit Rock City; Dick; The Haunting; Inspector Gadget; The Iron Giant; Lake Placid; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; The Wood.*

Concourse Plaza—214 E. 161th St. (588-8800) *The Blair Witch Project; Bowfinger; Deep Blue Sea; The Haunting; Inspector Gadget; The Iron Giant; Mystery Men; The Sixth Sense; The Thomas Crown Affair; The Wood.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *American Pie; The Blair Witch Project; Bowfinger; Deep Blue Sea; Detroit Rock City; Dick; The Haunting; Inspector Gadget; The Iron Giant; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas Crown Affair.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Better Than Chocolate; The Blair Witch Project; The Dinner Game; Run Lola Run.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (596-7070) *Bowfinger; Runaway Bride.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Bowfinger; Inspector Gadget; The Iron Giant; The Thomas Crown Affair.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Arlington Road; The Blair Witch Project; Eyes Wide Shut; The Iron Giant; The Sixth Sense; The Thomas Crown Affair.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *The Blair Witch Project; Bowfinger; The Iron Giant.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *The Blair Witch Project; Bowfinger; Deep Blue Sea; Detroit Rock City; Dick; The Haunting; Inspector Gadget; The Iron Giant; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; The Wood.*

Pavilion—188 Prospect Park West (369-0838) *The Blair Witch Project; Brokedown Palace; Deep Blue Sea; The Haunting; Inspector Gadget; The Iron Giant; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas Crown Affair.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Bowfinger; Brokedown Palace; Detroit Rock City; The Iron Giant; The Thomas Crown Affair.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *American Pie; The Blair Witch Project; Bowfinger; Dick; Mystery Men.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Detroit Rock City; The Haunting; The Iron Giant; Runaway Bride; The Sixth Sense; The Thomas Crown Affair.*

Queens

Area Code 718

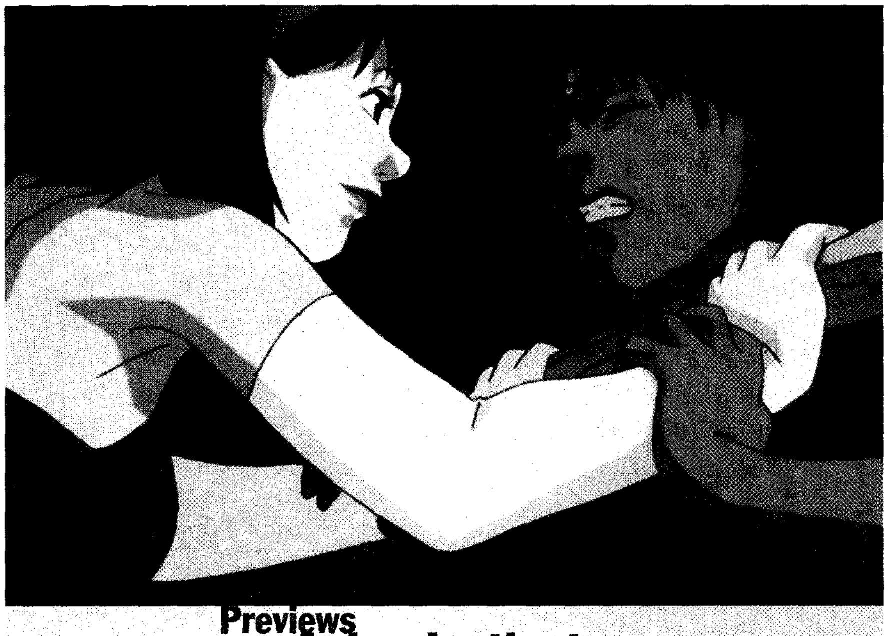
Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Bowfinger; Deep Blue Sea; Inspector Gadget; The Iron Giant; Runaway Bride; The Sixth Sense.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Arlington Road; Detroit Rock City; Inspector Gadget; The Sixth Sense; Tarzan.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (886-4900) *American Pie; The Blair Witch Project; Bowfinger; Deep Blue Sea; The Haunting; Inspector Gadget; The Iron Giant; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas*



Previews

Anime Instincts

"Japanimation" fans and *otaku* (fanatics) rejoice this week when *Perfect Blue*, the new Japanese animated psychological thriller, opens. The film, about a pop idol turned actress whose reality and dream world begin to violently intertwine, replaces most of the *anime* conventions of yesteryear (demonic rapists, et al.) with those of the American TV movie-of-the-week—while still fulfilling the cartoonish sexual fantasies of the 14-year-old boy. The result is at once disorienting and oddly transfixing. Begins August 20 at Cinema Village.

Photograph courtesy of Palm Pictures.

Crown Affair.

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bowfinger; Detroit Rock City; The Sixth Sense.*

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (441-9835) *Autumn Tale; The Blair Witch Project; The Dinner Game; An Ideal Husband; Run Lola Run; Tea With Mussolini.*

Main Street Cinemas—72-66 Main St. (263-4828) *Arlington Road; The Blair Witch Project; Bowfinger; Deep Blue Sea; Inspector Gadget; The Iron Giant; Runaway Bride.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *The Harmonists; An Ideal Husband; The Red Violin; Tea With Mussolini; The Winslow Boy.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Bowfinger; Runaway Bride; The Thomas Crown Affair.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Brokedown Palace; Deep Blue Sea; Dick; The Haunting; Runaway Bride; The Sixth Sense.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (544-1020) *Big Daddy; Deep Blue Sea; The Iron Giant.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Deep Blue Sea; Detroit Rock City; The Sixth Sense.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *The Blair Witch Project; Bowfinger; Brokedown Palace; The Haunting; Inspector Gadget; The Iron Giant; Runaway Bride; The Thomas Crown Affair.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *American Pie; Bowfinger; Brokedown Palace; Dick; Eyes Wide Shut; The Haunting; Mystery Men; The Thomas Crown Affair.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Brokedown Palace; Dick; The Haunting; Mystery Men; Runaway Bride.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *The Blair Witch Project; Brokedown Palace; Detroit Rock City; Inspector Gadget; Mystery Men; Runaway Bride; The Thomas Crown Affair.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Detroit Rock City; Dick; The Haunting; Inspector Gadget; The Iron Giant; Runaway Bride; The Sixth Sense.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *The Blair Witch Project; Bowfinger; Dick; The Iron Giant; Runaway Bride; The Thomas Crown Affair.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *American Pie; The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Detroit Rock City; T Haunting; Inspector Gadget; The Iron Giant; Myst Men; Runaway Bride; The Sixth Sense; The Thom Crown Affair.*

Previews

Code Blue

Before the enforcement of the Motion Picture Production Code in 1934, Hollywood filmmakers and stars were known to push the moral envelope—big-time. Starting August 20, Film Forum presents 44 films that paved the way to the Hays Office. "The Joy of Pre-Code: Sex, Booze & Red Hot Jazz" kicks off with *Baby Face* (1933), featuring Barbara Stanwyck as a trick-turning hick and John Wayne as one of her many clients, and *Two Seconds* (1932), below, with Edward G. Robinson as a criminal whose life flashes before his eyes (and ours) as he's strapped into the electric chair.

Museums, Societies, Etc.

American Museum of the Moving Image—8/21–9/ "Once Upon a Time: The Films of Serg Leone." 8/21: *Once Upon a Time in the We* (1969), *A Fistful of Dollars* (1964). 8/22: *For Few Dollars More* (1965), *The Good, the Bad, a the Ugly* (1966). 36-01 35th Ave., Astori Queens (718-784-0077). Tickets, $4.50–$8.5 Members and children under 4, free.

Anthology Film Archives—8/18: "New Filmmakers Shorts: *24 Girls* (1998), *Ruth Ann's Etiquet* (1999). Feature: *Trafficking* (1999). 8/19–8/2 "Films by Wong Kar-wai." 8/19: *Fallen Ange* (1995). 8/20: *Happy Together* (1997). 8/21: *Falle Angels, Happy Together,* and *Chunking Expre* (1994). 8/22: *Chunking Express.* Also 8/19–8/2 *A Time to Dance: The Life and Work of Norma Can ner* (1999). 32 Second Ave. (505-5110); $8.

BAM Rose Cinemas—8/17: *Double Indemnity* (1944) 8/18: *Small Change* (1976). 8/19: *The Bride Wo Black* (1968). 8/20: *The Man Who Loved Wome* (1977). 8/21: *Day for Night* (1976). 8/22: *Confidentially Yours* (1983). 8/23: *Lone Star* (1996). 3 Lafayette Ave., Brooklyn (718-623-2770).

Bryant Park Summer Film Festival—All features screen a sunset. 8/16: *Mildred Pierce* (1945). 8/23: *The Kin and I* (1956). Rain dates for each: the next night Sixth Ave. bet. 40th and 42nd Sts. (512-5700); free.

Different Light—8/22: *Desert Fury* (1947). 7 P.M. 151 W. 19th St. (989-4850); free.

Film Forum—Through 8/19: *Cruel Story of Yout* (1960). 8/20–9/14: "The Joy of Pre-Code: Sex, Booze & Red Hot Jazz." 8/20–8/21: *Baby Fac* (1933) and *Two Seconds* (1932). 8/22: *Femal* (1933) and *Mandalay* (1934). 8/23: *The Story o Temple Drake* (1933) and *Search for Beauty* (1934). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 8/19: "Just Before Nightfall . . . The Cinema of Claude Chabrol." *Les Bonnes Femmes (The Girls)* (1960). 8/20–9/9: "Latin Beat!" 8/20–8/21: *Winterland* (Argentina, 1997). 8/20–8/23: *Life Is to Whistle* (Cuba, 1998). 8/21–8/23: *Divine* (Mexico, 1998). 8/25–8/26: *The Day Silence Died* (Bolivia, 1998) and *Heroes of the Other Fatherland* (Puerto Rico, 1998). "Movies for Kids." 8/21-8/22: *Tarantula* (1955), recommended for ages 8 and up. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15; "Movies for Kids," $3.

Museum of Modern Art—Through 9/14: "To Have and Have Not" series. 8/17: *Safe* (1995), *Orlando* (1992), *Sugar Cane Alley* (1983). 8/19: *Eat Drink Man Woman* (1994), *Safe, Just Another Girl on the IRT* (1992). 8/20: *L.A. Confidential* (1997), *Sugar Cane Alley, The Merry Widow* (1925), *La Région Centrale* (1971), *Living in Oblivion* (1994). 8/21: *Living in Oblivion, Schizopolis* (1996), *Eat Drink Man Woman, To Sleep With Anger* (1990). 8/22: *Dear Diary* (1994), *Microcosmos* (1996), *The Times of Harvey Milk* (1984), *Just Another Girl on the IRT.* 8/23: *The Times of Harvey Milk, Dear Diary, To Sleep With Anger.* 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Public Library—"Silent Film Series . . . Style Before Sound." 8/18: *How Molly Malone Made Good* (1915), *A Pair of Silk Stockings* (1918). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—8/22: *The Killer* (1990). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $7.

Socrates Sculpture Park—"Living on the Edge" open-air cinema. 8/18: Ocularis presents *Pather Panchali* (India; 1955). Broadway and Vernon Blvd. in Long Island City. Begins at 8:30; free.

The Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—8/21–8/22: *Rome, 11 O'Clock* (1953). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Photograph from Film Forum/Photofest.

theater

Stoppard...Fringe...Doo-Wop

Opening

Apartheid? No, a Party

The South African doo-wop romp 'Kat and the Kings' mixes bittersweet reminiscence and groovy harmonies as it tracks Kat Diamond and his Platters-inspired Cavalla Kings from the apartheid era to the present. In May, this musical set in Cape Town won two Oliviers, including Best New Musical. Opens August 19 at the Cort Theatre.

Broadway

Previews and Openings

at and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa, during the fifties. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 8/19 opening. *Cort Theatre, 138 W. 48th St. (239-6200).*

Now Playing

nnie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; Steve Blanchard plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/5. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$85. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships. There are four characters. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in staccato scenes in which the unsaid talks as loudly as the said. As Larry, Ciaran Hinds conveys well the weaknesses of a strong man, and Rupert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy than Anna Friel. (Simon: 4/5/99.) $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 8/22. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic

Photograph by Johan Wilke.

skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Andrew McCarthy now stars. $25–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Voices in the Dark—A spine-tingler about a popular radio therapist who receives menacing phone calls while vacationing in the Adirondacks. Starring the twice-Tony'd Judith Ivey; written by John Pielmeier, author of *Agnes of God*. $35–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Longacre Theatre, 220 W. 48th St. (239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Off Broadway

Previews and Openings

It's My Party (And I'll Die if I Want To)—F. Murray Abraham and Joyce Van Patten star in this Australian tragicomedy about a man who's convinced he's got 111 minutes left to live. Written by Elizabeth Coleman; directed by Jeannie Berlin. $45. Mon.–Fri. at 8, Sat. at 4 and 8. In previews for an 8/19 opening. *ArcLight Theatre, 152 W. 71st St. (307-4100).*

Tartuffe—The second installment of Shakespeare in the Park, which, like the selections of so many other seasons, wasn't written by William Shakespeare. Dylan Baker plays the title character in Molière's excoriating comedy about lust and religious hypocrisy; Mark Brokaw directs. Also with Dana Ivey, Charles Kimbrough, Mary Testa, J. Smith-Cameron, and Wendell Pierce. Free. Tues.–Sun. at 8. In previews for an 8/22 opening. Through 9/5. *Delacorte Theater in Central Park near 81st St. and Central Park West. Tickets available at both the Delacorte and the Public Theater, 425 Lafayette St. Call 539-8750 for more information.*

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Brave—Scottish playwright Sharman Macdonald's thriller about murder and sexual politics in North Africa. Presented by the Goldthread Theater Company; starring Aasif Mandvi, creator and star of the Obie-winning *Sakina's Restaurant*. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. Through 9/2. *Atlantic Theater, 336 W. 20th St. (239-6200).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (307-4100).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dear Liar—Jerome Kilty's comedy about the love affair between George Bernard Shaw and Mrs. Patrick Campbell, the celebrated London stage actress who originated the role of Eliza Doolittle in *Pygmalion*. Donal Donnelly plays him, Marian Seldes plays her, the Irish Rep presents, and Charlotte Moore, as always, directs. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W, 22nd St. (727-2737).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

The Gathering—Theodore Bikel stars in this ne play, set during the Reagan era in both the Uni ed States and Germany, about a family in confli over its national duties. Written by Arje Shaw; pr sented by Jewish Repertory Theatre. $40–$4 Tues.–Sat. at 8, Sun. at 7, Wed. and Sun. at 2. *Pla house 91, 316 E. 91st St. (239-6200).*

Hedwig and the Angry Inch—A German transsexu achieves self-actualization, not to mention tabloi fame, through songwriting in this brave, beautifi rock musical by John Cameron Mitchell. Micha Cerveris stars; Stephen Trask did the catchy musi and lyrics. $20–$49.50. Mon.–Thurs. at 8, Fri. at and 11, Sat. at 7 and 10. Opened 2/14/98. *Jar Street Theatre at the Hotel Riverview Ballroom, 11 Jane St. (239-6200).*

Hurrah at Last—A new play by Richard Greenber about one of his favorite (and most expertly handled) subjects: a tormented writer. Starring Re Rogers; directed by David Warren. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. Through 8/22 *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

I Love You, You're Perfect, Now Change—They're here They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what in the context of most contemporary musicals seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $49.50–$52.50. Mon.–Wed. at 8, Fri and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30 *Westside Theatre, 407 W. 43rd St. (239-6200).*

If Love Were All—A musical comedy about Gertrude Lawrence and Noël Coward. Adapted from his works; featuring his songs. Starring Twiggy and Harry Groener. $45–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

I'm the One That I Want—After a long hiatus, Margaret Cho is back on the stand-up circuit, breathing sass and ladling out generous helpings of L.A. dish. $30–$35. Tues.–Sat. at 8:30. Through 9/4. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

Jar the Floor—A drama exploring the bittersweet bonds between four generations of African-American women, set on Great-Grandma's 90th birthday. Written by Cheryl L. West; starring Irma P. Hall, Regina Taylor, Linda Powell, and the prodigiously gifted Lynne Thigpen. $10–$45. Mon. and Tues. at 8, Wed. at 2 and 7, Thurs. and Fri. at 8, Sat. at 2 and 8. *Second Stage Theatre, 307 W. 43rd St. (246-4422).*

The Joy Luck Club—A stage adaptation of Amy Tan's multigenerational tale of Chinese-American women. Written by Susan Kim; presented by Pan Asian Repertory Theatre. $45. Wed.–Sat. at 8, Wed., Sat., and Sun. at 2:30. *Theater Four, 424 W. 55th St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. *Actor's Playhouse, 100 Seventh Ave. So. (463-0060).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before cur-

Happening

Lunatic Fringe

Geek on Smack's *Patricia Litzen.*

John Clancy, co-founder of the three-year-old Fringe Festival, says he's always seen Fringe as "more of a big summer block party for downtown artists than a company picnic," but he can't deny that it's "picked up more of that heavy industry Sundance vibe." Clancy says many of the 154 companies in the festival have gotten "more savvy about our blind-date theory of theater. There's a bigger raunch factor now—you know, with titles like *My Penis, The Naked Guy*" (and *Geek on Smack,* right). "Because everyone's running around, seeing shows that they know nothing about," Clancy says, "the festival really becomes about some maniac on the street who's raving about a performance, who makes you drop everything and run off to a show." Fringe's real hero might be Maev the Lunatic. No, Maev doesn't perform 48-hour Henry James monologues. Fringe's patron saint, a demure, middle-aged arts lover and former journalist, saw 97 plays during the first Fringe and was rewarded with a lifetime membership that allowed her to catch a similar number last year. Her mother, Patricia McCarthy-Brennan (we tried contacting Maev, but she was out watching a play), says, "Maev can find something to love about any performance," traveling from one to the next with an essential, "ever-present backpack." Continues the lunatic's mother, "It started out with a big, army-surplus-looking thing that I wasn't really thrilled with, but now she has a new Winnie-the-Pooh bag that's actually very cute." Inside, Maev packs juice so she can rehydrate, snacks, layers of clothing for different theaters, and "at least four books—God forbid you finish one and not have another to read while you're waiting for something wonderful to happen." So pack your rations, or if you're more selfless than lunatic, call volunteer coordinator David Calvitto. He says you just have to work two box offices (about two hours) for each free Fringe ticket. Work longer hours, and Fringe will bestow upon you "a great phony-baloney title to put on a résumé, and you won't be doing phony-baloney work. You can be a Fringe big shot, like me." Prospective Fringe associate vice-presidents and lunatics-in-waiting should call 420-8877 or 888-FRINGENYC outside New York, or purchase tickets at www.fringenyc.org. All tickets are $11.

LOGAN HILL

THE PLAY	THE THING
JINKIES! THE TOTALLY UNAUTHORIZED PARTIALLY IMPROVISED SCOOBY DOO MYSTERIES LIVE ON STAGE Fun and Games, Boston	"Dude, Shaggy was shagging Velma." "No way, man, Shaggy was gay." The mysterious mummy, the meddling kids, and the illicit Scooby snacks: a play to end all subtext.
TOUGH CHOICES FOR THE NEW CENTURY: A SEMINAR FOR RESPONSIBLE LIVING Jane Anderson, New York City	Fringe's most-anticipated millennial work (there are *many*), this black comedy welcomes visitors to a Y2K seminar led by two paranoid Midwesterners. If macabre slide shows, bizarre curiosities, and pictures of maimed felines don't convince you there's something deeply disturbing out there, perhaps the guns passed out to the audience (well, they *look* real) will.
B.J.: THE TRAIL OF A TRANSGENDERED COUNTRY-ROCK SINGING STAR Scott Hess, New York City	Scott Hess plays B.J., who dreams of being the first transgendered star to do his/her thang at the Grand Ole Opry.
CLOWNING THE BIBLE Six Figures, New York City	Can the Red Noses do it again? At Fringe 1997, Six Figures' clowns scored best box office; with this irreverent play, the group hopes to reclaim the title.
ADMISSIONS Tony Vellela, New York City	A tough take on campus identity politics. Student political leaders unite to protest tuition hikes and storm their university president's office. Once there, they find they have very little, if anything, in common. Sound familiar, SDS-ers? Tune in to Pacifica Radio for more info.
GEEK ON SMACK deadmecca, Brooklyn	One of Fringe's most promising excesses: a two-foot syringe (above), Kurt Cobain, and Buster Keaton. Add four funky songs, and Tarantino's got his next flick.
THE BLACK RIDER A Gentlewoman and a Scholar, Edmonton, Alberta	A harsh, stripped-down production of the twisted musical progeny of Tom Waits, Robert Wilson, and William S. Burroughs. The high-tech Wilson might wince, but you've got to think that Waits, fresh off his abrasive album *Mule Bone,* would love the grit.
JAYWALKER Marga Gomez, Brooklyn	Cultural politics for the nineties: A Latina pedestrian is one-upped by chihuahuas and Jennifer Lopez in her quest to become *Baywatch's* first lesbian. *Viva la revolución!*
TIME/BOMB Collision Theory, Brooklyn	*E.R.* meets *X-Files.* A futuristic satire of the medical-industrial complex, complete with a rapping hospital board, M.D. game-show contestants, and grieving loved ones. Mime-free.
CAN'T I NOT LIKE IT? Wordplay, New York City	Why waste all that time seeing plays *and* reading reviews? Get your crit fix in double time as Wordplay samples Row-F regulars like George Bernard Shaw and Kenneth Tynan.

Photograph by Anthony B. Cino.

tain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Summer of '69—*Play "Circle Game"!* The songful story of Woodstock, told through dialogue and tunes of the times, performed by a group of eight. Listen for Jefferson Airplane, Joni Mitchell, Bob Dylan, etc. $40. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Opening

Coming Soon From Miramax?

Shakespeare knew a good story was worth stealing, and so does Tom ('Shakespeare in Love') Stoppard, the most recent in a long line of homage-payers to Johann Nestroy's nineteenth-century Viennese farce 'He Will Have His Fling.' Earlier transmutations include 'The Merchant of Yonkers,' 'The Matchmaker,' and 'Hello, Dolly!' But in Stoppard's bristling 1981 version, 'On the Razzle,' opening August 21 at the Bouwerie Lane Theatre, two suburban shop clerks (Tim Deak and Craig Smith, above) play hooky and make for the big city. Knockwurst ensues.

Thwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Off-Off Broadway

American Living Room Festival—A summer salad of works by new and emerging directors, musicians, puppeteers, etc. $12. Shows and performance times vary. Through 8/29. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

As You Like It—Shenanigans in the Forest of Arden, as interpreted by the Kings County Shakespeare Company. Free, with a suggested donation of $5. Tues.–Fri. at 8, Sat. and Sun. at 2 and 8. Opens 8/19. *Founders Hall Theater of St. Francis College, 182 Remsen Street, Brooklyn Heights. (718-434-4756).*

Bigsmörgasbordwünderwerk—A New York debut production from Squonk, a Pittsburgh-based group whose works are often as attention-getting as the names they choose for it. Everything they do is a multidisciplinary mishmash; so is this. $25. Tues.–Sat. at 8:30. Through 8/28. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

The Blueprint Series—The Ontological's seventh annual festival of new works by young experimental theater directors. $10. Wed.–Sun. at 8. *St. Mark's Church, 131 E. 10th St. (533-4650).*

The Donkey Show—*A Midsummer Night's Dream*, recast in a seventies disco, complemented by all the period tunes. $25. Tues.–Sun. at 9. *El Flamingo, 54 W. 21st St. (307-4100).*

Five Women Wearing the Same Dress—Bridesmaids revisited. Vital Theater Company revives Alan Ball' comedy about five gals and a wedding. $12 Thurs.–Sat. at 8, Sun. at 3. Through 8/29. *Vita Theatre Company, 432 W. 42nd St. (592-4508).*

Funbox2000—A "sensory theater" work involving text, sound, music, light. Presented by Faux-Rea Theatre Company. $14. Fri. and Sat. at 10:30. *Piano Store, 158 Ludlow St. (353-6935).*

Hospital—Axis Company's high-tech, big-screen, five-episode exploration of the dream life of a boy in a coma. $10. Thurs. and Fri. at 8. Through 9/17. *Axis Theatre, 1 Sheridan Square. (807-9300).*

Jerusalem Syndrome—A guided tour through the caverns of Marc Maron's unusual mind. $15. Thurs.–Sun. at 7:30. *Nada 45, 445 W. 45th St. (581-6030).*

Macbeth—With more ladies in it than simply Lady M. Pulse Ensemble Theatre recasts Shakespeare's drama in an urban setting using mostly female leads. $15–$20. Wed.–Sat. at 8, Sun. at 7. *Pulse Ensemble Theatre, 432 W. 42nd St. (695-1596).*

Measure for Measure—Set in the new, Disneyfied Times Square. Presented by Expanded Arts as part of its Shakespeare in the Parking Lot series. Free. Wed.–Sat. at 8. *Municipal Parking Lot on Ludlow bet. Broome and Delancey Sts. (253-1813).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Mother Courage and Her Children—Ma-Yi Theater Ensemble tackles Bertolt Brecht's parable of capitalism and its discontents by setting it on the southern island of Mindanao in the Philippines, when the nation was faltering on the brink of martial law. A solid cast stars. $15. Tues.–Sat. at 7, Sun. at 2. Through 8/29. *Connelly Theatre, 220 E. 4th St. (581-8896).*

Naked Will—Blair Fells, ordinarily an author of cheerful perversity (previous works have featured singing nuns, vampires, and Siamese twins), sobers up in this examination of the sexual preferences and longings of William Shakespeare. $12. Wed.–Sat. at 7:30. Through 8/28. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

On the Razzle—Cocteau Rep. revives Tom Stoppard's 1981 comedy about two small-town grocery clerks in Austria who sneak into Vienna for the night. $15–$30. Thurs.–Sat. at 8, Sun. at 3. Opens 8/20. Through 10/21. *Bouwerie Lane Theatre, 330 Bowery. (677-0060).*

The Tempest—Spirits! Clowns! Giant puppets! A whimsical, interactive version of Shakespeare's watery tale, in which picnicking viewers would be well-advised to bring umbrellas and guard their cookies. Presented by the Hamptons Shakespeare Festival. Free, with a suggested donation of $10. Through 8/29. *Agawam Park, Southampton Village. Call 516-267-0105 for showtimes, directions and more information.*

They've Got Death Bound Up—Hugo Bardallo's adaptation of a charming Uruguayan fable, rounded out with music and dance. Presented by the Puerto Rican Traveling Theatre; performances are in Spanish, though English plot synopses are available. Free. *Show roams through outdoor spaces in all five boroughs; call 354-1293 for exact locations and performance times.*

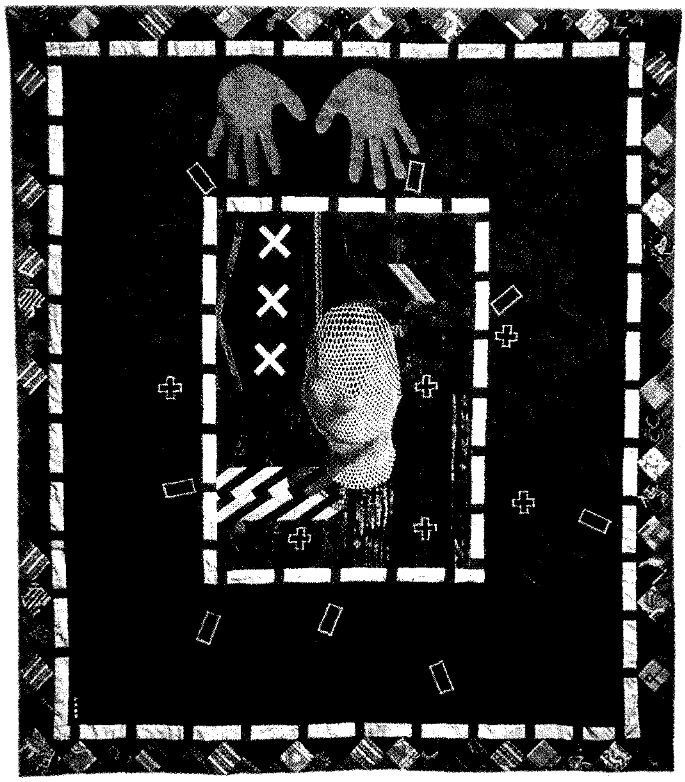
The True Confessions of a Dogeater—Jonathan Lopez's new solo play about a young Filipino actor's quixotic attempts to find fame and fortune in the United States. $15. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 8/28. *John Houseman Studio Theatre, 450 W. 42nd St. (946-1140).*

Twelfth Night/Titus Andronicus—In the former production, Orsino and his attendants wear cowboy hats, Olivia and her handmaidens wear Victorian gowns, and the clowns wear lederhosen. Oh, and there's a Mexican polka scene. The latter production promises to be more "classical." Hudson Valley Shakespeare Company, renowned for its cheerful irreverence, presents in rotating rep. $18–$28. Through 8/21. *Boscobel Restoration, in Garrison. Call 914-265-9575 for specific schedules, showtimes, and directions.*

Photograph by Jonathan Slaff.

art

Home Art...Seascapes...New Native American



On View **If you're of the opinion that certain crafts should be practiced precisely as they've always been, you may not cotton to some of the works in "Head, Heart and Hands: Native American Craft Traditions in a Contemporary World," opening this week at the American Craft Museum (40 West 53rd Street; August 19 through October 10). The show includes, among other things, a beaded portrait of Janet Jackson by Choctaw beadworker Marcus Amerman and *Charlie Wood's Stoma,* 1996 (above), by Navajo-Seminole fiber artist Margaret Wood. For purists, there are also traditionally executed sweetgrass-and-brown-ash baskets that Clara Neptune Keezer, a Passamaquoddy from Maine, has been making since she was 8 years old.**

Galleries

Solos

Madison Avenue and Vicinity

Herbert Brown—Paintings executed on subway posters in the sixties; through 9/30. Gat, 1100 Madison Ave. (327-0441).

James Lee Byars—Two sculptures by the late artist, *The Rose Table of Perfect* and *Slit Moon;* through 9/30. Werner, 21 E. 67th St. (988-1623).

Aristodimos Kaldis—A survey of monumental late paintings from 1974 to 1977 by the Greek-American artist (1899–1979); through 8/29. Foundation for Hellenic Culture, 7 W. 57th St. (308-6908).

57th Street Area

Elizabeth Eyre de Lanux—Correspondence, diaries, sketchbooks, portrait drawings, photographs, and watercolors highlighting the life and work of Eyre de Lanux (1894–1996), an American who married a French diplomat and settled in Paris in 1918, where she worked variously as a furniture designer, painter, sculptor, illustrator, and writer; through 10/8. Smithsonian's Archives of American Art Regional Center, 1285 Sixth Ave. (202-357-2700), Mon.–Fri. 9:30–5.

Teo Gonzalez/Carlos Estrada-Vega—Methodical arrangements of small drops of paint on canvas/Paintings composed of many individually stretched and painted canvases. Through 9/4. McGrath, 20 W. 57th St. (956-3366).

Schmidt-Bingham—"Summer in the City," paintings and sculpture of New York City scenes by Safranek, Todd, and Weber; through 8/24.

May Stevens—Recent drawings and prints that depict mysterious images of boats and rowers; through 8/30. Ryan, 24 W. 57th St. (397-0669).

SoHo and TriBeCa

Ross Bleckner—New etchings teeming with small organic shapes resembling cells; through 8/30. Senior, 375 W. Broadway (941-0960).

Jeff Green/Top—Minimal sculptures made of such everyday materials as bubble gum, index cards, straws, and packing foam/Found-object sculptures and drawings by the Thai artist. Through 9/3. Fung, 537 Broadway (334-6242).

Bill Jones/Ben Neill—*Pulse 48,* a collaborative "fractal symphony" by Jones, a photographer and installation artist, and Neill, a performer, composer, and inventor of the Mutantrumpet, a hybrid electronic-acoustic instrument; through 9/11. Gering, 476 Broome St. (226-8195).

Joe Walters—Sculptures of plant and animal forms; through 8/28. Steinbaum Krauss, 132 Greene St. (431-4224).

Susan Wanklyn—Recent grid paintings and drawings; through 9/18. Pelavin, 13 Jay St. (925-9424).

Chelsea

Andrew C. Kromelow—The artist's "Poor Boy Country Club" installation, featuring a pop-up, collapsible log-cabin distillery; through 8/30. Augustine, 531 W. 24th St. (206-9100).

Other

Matt Harle—Cast-rubber and cast-acrylic-paint wall sculptures the artist calls "strips," which are suspended from or dangling in front of a wall; through 9/14. Queens Museum of Art Satellite Gallery at Bulova Corporate Center, 25th Ave. bet. 75th and 76th Sts., Jackson Heights (718-899-0700), Mon.–Fri. 7–7, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

Arsenal—64th Street and Fifth Ave., in Central Park (360-8163). "Where New York Began: Envisioning the Battery," an exhibition of maps, photographs, renderings, models, postcards, and movie stills illustrating the past, present, and future of lower Manhattan's Battery Park; through 8/29.

Castelli—59 E. 79th St. (249-4470). Recent works on paper by Collins, Johns, Morris, Ruscha, Starn, Therrien, Weiner; through 9/11.

Graham—1014 Madison Ave. (535-5767). "Pattern," paintings, drawings, sculpture, and photography by Agee, Bovasso, Crile, Morisse, Obrosey, Siena, others; through 8/27.

Salander-O'Reilly—20 E. 79th St. (879-6606). Paintings by Christensen, Griefen, Saito; through 8/28.

57th Street Area

Barquet—41 E. 57th St. (644-9090). "Today and Everyday," a playful exhibition of works for children, including Romero's miniaturized sculptures of furniture, Suro's gargantuan Q-Tips and Alka-Selzer tablets, and works by Alÿs, Arce, Conte, Mazal, Wizon, others; through 9/3.

Danese—41 E. 57th St. (223-2227). "Walking," works by Abramovic, Fishman, Fulton, Hartnett, Truitt, Winogrand, others; through 8/27.

Fischbach—24 W. 57th St. (759-2345). American realist paintings and works on paper by Artz, Hagin, King, Loftus, Sullivan, Touchton, others; through 8/31.

Goodman—24 W. 57th St. (977-7160). Twenty-seven small black-and-white photographs by Colorado-born Francesca Woodman, with works by Artschwager, Baldessari, Horn, Kiefer, McQueen, Oldenburg, Orozco, Richter, others; through 8/31.

Marlborough—40 W. 57th St. (541-4900). Sculptures by gallery artists, including works by Abakanowicz, Botero, Otterness, Popper, others; through 9/1.

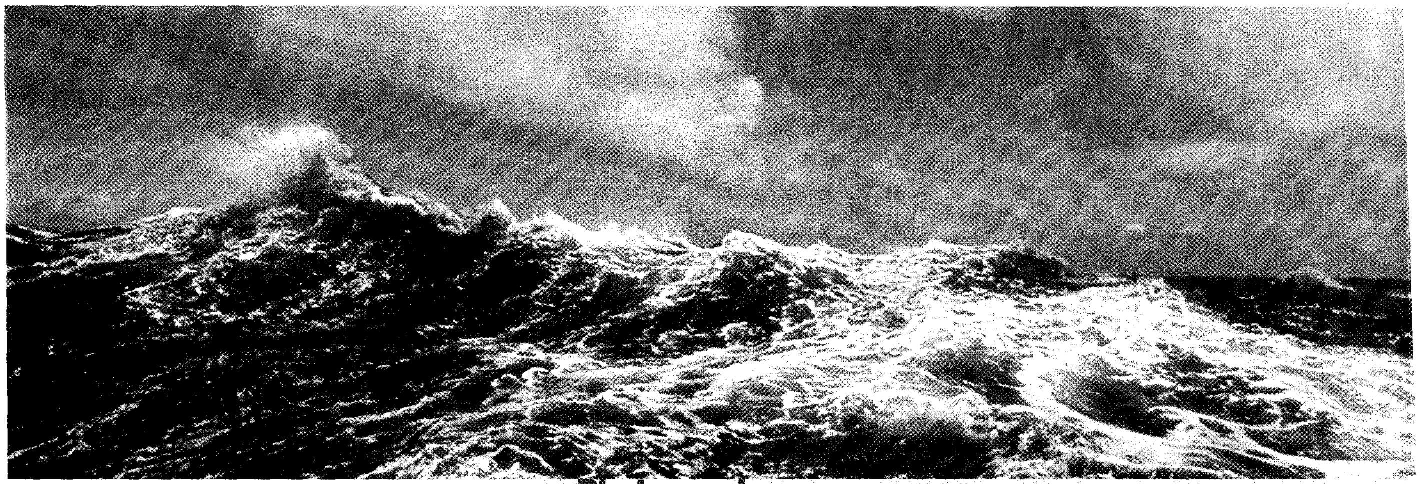
PaineWebber—1285 Sixth Ave. (713-2000). "The Carriage Era in New York," an exhibition of eight nineteenth-century horse-drawn carriages and other works; through 9/10.

Perlow—41 E. 57th St. (644-7171). Works by Ferren, Katz, Naujokas, Pace, Varela, others; through 8/31.

St. Etienne—24 W. 57th St. (245-6734). Recent acquisitions, featuring prints by Käthe Kollwitz and works by Coe, Grosz, Klinger, Schiele, Moses, others; through 9/3.

Zabriskie—41 E. 57th St. (752-1223). An exhibition

Photograph courtesy of the American Craft Museum.



Photography

Batten Down the Hatches

Those who can't get out there and enjoy the real sea can at least contemplate the works by nineteen photographers in "Sea Change: The Seascape in Contemporary Photography," cooling and surprisingly diverse images of nothing but water, sky, and light (above, Stuart Klipper's 'Swell, 50° S, Southern Ocean,' 1992). At the International Center of Photography, 1130 Fifth Avenue, at 94th Street; through October 10.

of works from the posters and books of the Zabriskie Editions publishing company, including photographs by Brancusi and Atget, sculptures and monoprints by Mary Frank, and works by Batho, Caponigro, Feldstein, Stieglitz, Strand, others; through 10/9.

SoHo and TriBeCa

Alexander—59 Wooster St. (925-4338). "Thirty Years of Artists' Book Publishing in Germany," published works from the sixties to the nineties, including works by Baselitz, Johns, Polke, Zaugg, others; through 9/18.

Algus—25 Thompson St. (966-1758). "Red," with works that incorporate that color by Avedisian, Arlen, Beery, Colmer, Drexler, Hinman, Kleiman, Twardowicz; through 8/20.

Beitzel—102 Prince St. (219-2863). Works by Beerman, Corbijn, Hammond, Hristoff, Kapp, McCleary, Rubert, Young, others; through 8/20.

Hoffman—429 W. Broadway (966-6676). "Summer Light," works by Brady, Eddy, Frey, Khalil, McCarty, Okulick, Owen, Purdy, Raffael, Richards, Shiraishi, Siegel; through 9/4.

Ingbar—568 Broadway (334-1100). "New York at Large," metropolitan works by Firmin, Reist, Sokolov, Sera; through 8/28.

Kasmin—74 Grand St. (219-3219). Works by Ford, McClelland, Moix, Nares, Puckette, and Zwack; through 9/30.

Teller—568 Broadway (941-7335). "American Abstract Artists Portfolio, 1937," a portfolio of 30 lithographs published by the Graphic Arts Workshop of the Federal Arts Project and shown at the Squibb Galleries, New York, in 1937, including works by Bolotowsky, Cavallon, Greene, Lassaw, Morris, Shaw, others; through 8/26.

TZ 'Art—470 Broome St. (966-9059). "(Un)Comfortable Surroundings," works by Adams, Burns, Ferrara, Monk, Zakrzewski, others; through 8/21.

Zwirner—43 Greene St. (966-9074). Works by Douglas, Khedoori, McCracken, Schimert, Thater, West, Williams; through 8/31.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). "Reproductive Choice: Obstacles to Self-Determination," pro-choice works by Ms. Jiji, through 8/27; works by Charles Hovland, through 8/27; a new installation by Dorothy Jiji, through 8/26; works by Bangs, Goodwin, Thomas, and Pryor, through 8/26.

Bonakdar Jancou—521 W. 21st St. (414-4144). Paintings, sculpture, and works on paper by Balka, Doig, Dorner, Klein, Tuymans, others; through 8/27.

Bound & Unbound—601 W. 26th St. (463-7348). A retrospective of Boekie Woekie, the Amsterdam publisher and art bookshop, including works by Henriëtte, Roth, Voss, Vriendt, others; through 9/18.

Cacciola—501 W. 23rd St. (462-4646). Contemporary paintings and sculpture by Beck, Contreras, DeGroot, Kanevsky, Strand, Wrigley, others; through 8/31.

French—601 W. 26th St. (247-2457). Landscapes, still-lifes, interiors, and sculptures in the gallery's new location by Adkins, Carey, Dunlap, Ferrin, Tanis, others; through 8/31.

Klagsbrun—526 W. 26th St. (243-3335). Paintings by Richard Devriendt; group show of drawings by eighteen artists; through 9/11.

Marks—522 W. 22nd St. (243-0200). Works by Albers, Beck, Noland, and Semmel, and black-and-white photographs of found children's clothing by Nancy Shaver; through 9/10.

Nosei—530 W. 22nd St. (741-8695). Works depicting or suggestive of Communist imagery by Elizondo, Dulcos, Montesano, Salvino; through 9/28.

Ricco/Maresca—529 W. 20th St. (627-4819). "Stars and Stripes: The Flag in Photographs, American Folk, and Outsider Art," works by Hawkins, Dellschau, others; through 8/24.

Tibet House—22 W. 15th St. (807-0563). "Worlds of Compassion: Tibetan Art of Wisdom and Compassion," works from the collection of Shelley and Donald Rubin, including masterworks from the twelfth to the twentieth century; through 8/28.

Other

Forbes—60 Fifth Ave., at 12th St. (620-2200). "200 Years of American Art," works from the *Forbes* Magazine Collection; through 9/5.

Long Island University—Brooklyn Campus, University Plaza (718-488-1198). Outdoor sculpture by Ballengee, Burke, Dennis, Gonzalez, Hickman, and Jensen; through 10/30.

Newhouse Center—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500). "Visions of Childhood," photographs of children from the Victorian era to the present by Bey, Cameron, Carroll, Fuss, Goldin, Mann, Weston, others; and "Play Things," paintings, sculptures, and photographs that reflect childhood games and toys by Blake, Burden, Kalka, Pensato, Phelan, Wilson, others; through 10/3.

United Nations—First Ave. and 46th St., visitors' entrance–public lobby (963-4475), daily 9–5. Works by Australian Aboriginal artists; through 8/25.

Photography

Benrubi—52 E. 76th St. (517-3766). Photographs by Garfield, Harvey, Raff, Nimoy, others; through 8/27.

Henri Cartier-Bresson—Iconic photographs; through 8/31. Danziger, 851 Madison Ave. (734-5300).

De Lellis—47 E. 68th St. (327-1482). "Animals Are Funny People," silly, pet-friendly photographs by Erwitt, Quigley, Wegman, Winogrand, Ylla, others; through 9/18.

Carlos Emilio—Photographic landscapes of nearly geometric order; through 9/18. Throckmorton, 153 E. 61st St. (223-1059).

Jim French—Photographs of the male figure; through 8/27. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Gladstone—515 W. 24th St. (206-9301). "Plain Air," outdoor photography by Barney, Goldin, Gursky, Le Witt, Mapplethorpe, Struth, Wall, others; through 8/20.

Chip Hooper—Landscape photographs by a California photographer; through 9/11. Carter, 560 Broadway (966-1933).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Sea Change," contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; and "Myths, Dreams, and Realities in Contemporary Argentine Photography," with works by Casaballe, Díaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors.

David LaChapelle—Photographs by the artist, whose commercial work has been seen in the campaigns of Jean-Paul Gaultier, Giorgio Armani, MTV, Pepsi, and Levi's; through 9/15. Shafrazi, 119 Wooster St. (274-9300).

Lehman College Art Gallery—250 Bedford Park Blvd. West, Bronx (718-960-8731). "The New York Press Photographers: Year in Pictures," with works by Agins, Bayer, Carroll, Jiro, Sabo, others; through 9/17.

Photograph by Stuart Klipper, courtesy of Center for Creative Photography.

nn—210 Eleventh Ave. (570-1223). "Thirteen," an exhibition of *Blind Spot's* recent issue, with works by Byrne, Mia, Miesenberger, Ross, Webb, others; through 8/20.

wseum—580 Madison Ave. (317-7596). Photographs of Beatle-mania by Harry Benson, through 9/4; photographs of eleven American presidents from the pages of *Time* magazine, through 9/25.

iceWildensteinMacGill—32 E. 57th St. (759-7999). Photographs by Judith Joy Ross and a group exhibition of works by Callahan, Close, Schad, Sudek, others; through 8/27.

ice—325 W. 11th St. (366-6660). "Summertime," photographs by Arden, Ferebee, McDonald, Sink, others; through 9/6.

ichardson—560 Broadway (343-1255). "Summer Reading," featuring images of books by Bravo, Brouws, Chalmers, Devine, Kertesz, Opton, Rubin, Verburg, others; through 8/27.

aul—560 Broadway (431-0747). "Thin Air," minimalist photographs by Davis, Frailey, Raff, Welling, Wright; through 8/20.

rancesca Woodman—Black-and-white photographs taken between 1972 and 1981, the year the artist died, that depict images of her body with found objects; through 8/31. Goodman, 24 W. 57th St. (977-7160).

Museums

merican Craft Museum—"Head, Heart, and Hands: Native American Craft Traditions in a Contemporary World." A survey of works in all media by contemporary Native Americans; through 10/10. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (956-3535); Tues.–Wed., Fri.–Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Fire Over Earth: Ceramics From the Collection of the Asia Society." Ceramic works from China, Korea, Japan, and Thailand; through 11/28. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts—"Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory, ca. 1690–1766." A survey of porcelain objects produced by the Saint-Cloud porcelain factory; through 10/24. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"Urban Mythologies: The Bronx Represented Since the 1960s." Works by John Ahearn, Renee Cox, Maya Lin, Gordon Matta-Clark, Pepon Osorio, Tim Rollins & K.O.S., others; through 9/5. . . . "Con(text): Words, Text, and Meaning in the Permanent Collection." Works from the museum's permanent collection by Glenn Ligon, Carrie Mae Weems, and others; through 9/5. . . . "Artists in the Marketplace: Nineteenth Annual Exhibition"; through 10/31. . . . "Art and Media School: Annual Student Exhibition"; through 9/19. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Beyond Technology." The latest installment of the museum's "Working in Brooklyn" series, featuring works that use various technologies by the Brooklyn-based artists Rico Gatson, Perry Hoberman, Roxy Paine, Fatimah Tuggar, and Janet Zweig; through 9/12. . . . "Impressionists in Winter: *Effets de Neige.*" Paintings of winter scenes by Monet, Renoir, Pissarro, Sisley, Caillebotte, and Gauguin; through 8/29. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. . . . "Winslow Homer: Illustrating America." Approximately 75 wood engravings selected from a collection of more than 225 works given to the museum by Harvey Isbitts; through 10/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Tues.–Fri. 10–5 (Thurs. to 8), Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors (admission to "Impressionists in Winter" is $9.50 adults, $7.50 students and seniors and includes general admission).

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"El Nuevo Mundo: The Landscape of Latino Los Angeles." Photographs by Camilo José Vergara that reveal the transformation of the physical character of Los Angeles County as its population has become increasingly Latin; through 9/5. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $5, $3 seniors and students.

Dahesh Museum—"Revealing the Holy Land." Photographs of Jerusalem and the Sinai Desert taken between 1850 and 1880 by the French writer Maxime du Camp, the Alsatian photographer Auguste Salzmann, and Sergeant James McDonald of the Royal Engineers; through 8/28. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Frick Collection—"From the National Gallery of Art to the Frick Collection: Manet's *The Dead Toreador* and *The Bullfight*—Fragments of a Lost Salon Painting Reunited." The first exhibition of two fragments of a painting that was originally titled *Incident in a Bullfight* and was cut into pieces by the artist after he exhibited it at the Paris Salon in 1864; through 8/22. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum—"Surrealism: Two Private Eyes, the Nesuhi Ertegun and Daniel Filipacchi Collections." Approximately 700 works from the collections of Daniel Filipacchi and the late Nesuhi Ertegun, longtime friends who assembled two of the most important private holdings of Surrealist art; through 9/12. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank located directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (423-3500), Thurs.–Mon. 11–6; $8, $5 seniors and students.

Isamu Noguchi Garden Museum—More than 250 works by the sculptor, among them bronze, stone, and wood sculptures; models for public projects and gardens; and Akari lanterns, displayed in his former studio and garden. 32-37 Vernon Blvd., Long Island City (718-721-1932), Wed.–Fri. 10–5, Sat. and Sun. 11–6; $4 suggested contribution, $2 students and seniors.

Jewish Museum—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv,* a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . . "Shari Rothfarb: Water Rites." An installation exploring the Jewish tradition of *mikvah* (ritual bath); through 10/17. . . . "Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . "Klee Cities." Paintings, drawings, and works in other media by Paul Klee depicting cities, drawn from the museum's Berggruen Klee Collection; through 9/5. . . . "Gustave Moreau: Between Epic and Dream." A retrospective of paintings, watercolors, and drawings by the French Symbolist painter (1826–1898); through 8/22. . . . "Barbara Chase-Riboud: The Monumental Drawings." Twenty-four drawings by the sculptor and writer that memorialize historical, literary, and artistic figures; through 9/5. . . . "Prayer Book for a Queen: The Hours of Jeanne d'Evreux." A display of the pages from the medieval prayer book, whose depictions of the Christmas and Easter stories and the life of the crusader king Saint Louis are among the most evocative paintings of the Gothic era; through 8/29. . . . "Devotions and Diversions: Prints and Books From the Late Middle Ages in Northern Europe"; through 8/29. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . "Our New Clothes: Acquisitions of the 1990s." Fashion masterworks by Geoffrey Beene, Calvin Klein, Giorgio Sant'Angelo, and other designers acquired by the museum's Costume Institute over the past decade; through 8/22. . . . "Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; through 1/16/2000. . . . "Magdalena Abakanowicz on the Roof." A selection of the artist's sculptures on display on the museum's rooftop; through 10/30. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working within naïve and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "Treasures of Early Photography From the Rubel Collection." Works by William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron; through 9/19. . . . "The Practice of Japanese Art: An August and Accomplished Heritage." Buddhist and decorative painting and calligraphy, along with ceramics, lacquers, metalwork, and woodblock prints; through 1/30/00. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's permanent collection; through 11/7. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"From Brooklyn to Bukhara: Jewish Portraits by Barbara Pfeffer." Color and black-and-white photographs of Jewish communities around the world; through 10/8. 18

Ground Rules:

In summer, galleries are generally open Mon. through Fri., from between 10 and 11 to between 5 and 6.

First Place, Battery Park City (968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Different Roads: Automobiles for the Next Century." An exhibition of nine contemporary automobiles that embody fresh approaches to automotive design; through 9/21. . . . "Fame After Photography." A survey examining the ways in which photographic images have changed the representation and meaning of fame over the last 200 years; through 10/5. . . . "The Un-Private House." The first project of the Lily Auchincloss Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response to changing cultural conditions and recent architectural innovations; through 10/5. . . . "Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MOMA." Approximately 100 of the nearly 1,600 prints left to the museum by Mrs. Rockefeller, by George Bellows, Emil Nolde, Henri de Toulouse-Lautrec, Diego Rivera, and others; through 9/21. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/2000. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. . . . "New New York Views: Recent Acquisitions." Recently acquired paintings of New York City by Moses Soyer, Tom Christopher, Sharon Florin, Daniel Hauben, and others; through 9/5. . . . "Paul Robeson: Artist and Citizen." A multimedia celebration of the life of the actor, singer, and human-rights activist; through 9/5. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"Monumental and Intimate: Tapestries by Helena Hernmarck." Tapestries and woven samples, as well as sketches, videos, and photographs chronicling the weaver's career; through 8/28. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"All That Is Glorious Around Us: Hudson River School Paintings." Paintings by 60 members of the Hudson River School, including Frederic E. Church, Thomas Cole, Sanford Gifford, William Trost Richards, and others; through 9/8. . . . "Men Without Women: Paul Cadmus as Curator." An exhibition organized by Cadmus of paintings, works on paper, and sculptures that depict men, by Robert Rauschenberg, George Tooker, Kenyon, Cox, N. C. Wyeth, and others; through 8/29. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"The Time of Our Lives." Works on the subject of age and aging by more than 60 artists; through 10/17. . . . "Keith Piper: Relocating the Remains," multimedia installations that digitally remix the last fifteen years of the British artist's collages, paintings, and sculpture; through 10/17. . . . "Offside: Dolores Zinny and Juan Ignacio Maidagan." A stairway installation by two emerging Argentine artists; through 10/17. 583 Broadway (219-1222), Wed. and Su 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6– $5, $3 students, artists, and seniors, free for yout 18 and under.

New-York Historical Society—"Glimmers of the Pa Presentation Silver From the Collection of t New-York Historical Society"; through 12/ . . . "Building History: History Building," an e hibition tracing the uptown migration of t New-York Historical Society from its 1804 b ginning in Federal Hall, at the corner of W and Nassau Streets, to its present Central Pa West location; through 10/27. . . . "Uncle Sa The Face of a Nation"; through 8/21. . . . "Ya da, Yadda, Yadda: Quotations About New York through 8/21. . . . "Dance for a City: Fifty Yea of the New York City Ballet." Costumes, music scores, handbills, photographs, dancer's scrap books, and other ephemera; through 8/15. 2 W 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 se niors and children.

New York Public Library—"Nabokov Under Glass." A exhibition drawn from the Vladimir Naboko Archive of the Henry W. and Albert A. Berg Col lection of English and American Literature, pre sented on the occasion of the centennial of th writer's birth; through 8/21. Fifth Ave. and 42n St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6 Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"Philippe Starck Furniture & Objects." A survey of furniture an household objects by the contemporary design er; through 8/29. . . . "0044: Contemporar Irish Art in Britain"; through 8/29. . . . "Animal.Anima.Animus."; through 8/29. . . . "Davi Reed Paintings: Motion Pictures"; throug 8/29. . . . "Anna Oppermann: Being Differen (Why Is She So Different?) 1970–1986" through 8/29. . . . "Site-Specific Project by Claude Lévêque"; through 8/29. . . . "Painting by John Tweddle From the Robert C. Scull Collection"; through 8/29. . . . "Pavilion by Phili Johnson." A D.J. booth and dance pavilion designed by the architect for "Warm Up," P.S. 1's second annual outdoor D.J. series; through 9/11. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

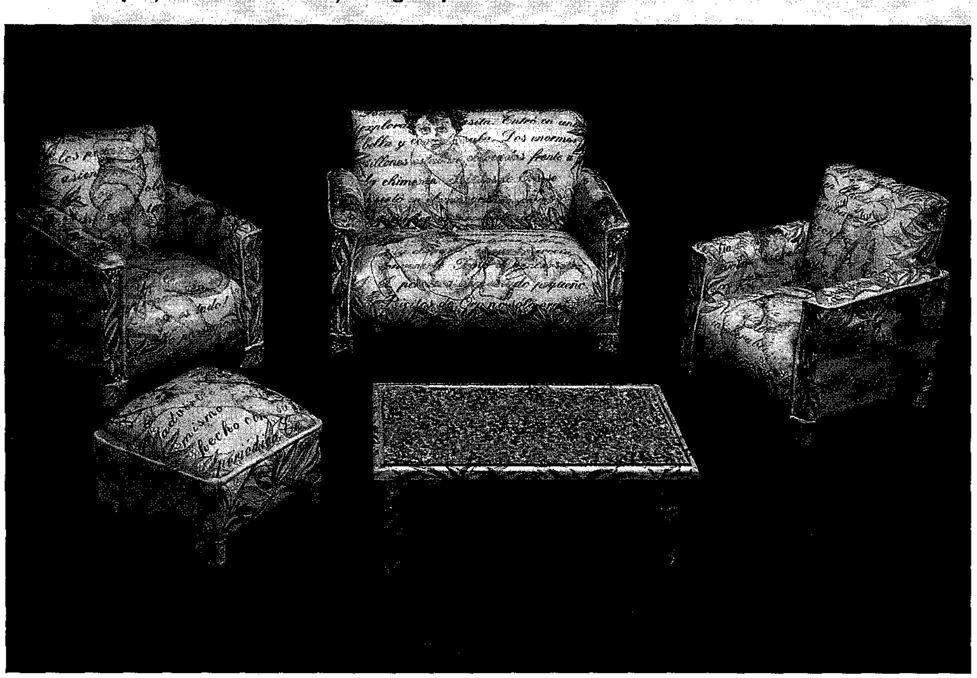
Pierpont Morgan Library—"New York Collects: Drawings and Watercolors, 1900–1950." Works on paper drawn from 73 collections in and around New York; through 8/29. . . . "Pierpont Morgan: Banker and Collector." An exhibition chronicling the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/2000. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Queens Museum of Art—"Global Conceptualism: Points of Origin, 1950s–1980s." The history of conceptual art as seen through the works of more than 135 artists; through 8/29. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." The first part of a two-part exhibition exploring this century's art and culture, covering the years1900 to 1950 and comprising works drawn from the museum's collection and from public and private institutions across the country; through 8/22. 945 Madison Ave., at 75th St. (570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Jeanne Silverthorne: The Studio Stripped Bare, Again." A site-specific installation of cast-rubber sculptures of recognizable objects such as electrical fuse boxes, light sockets, and wires, presented alongside abstract rubber sculptures; through 10/15. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Talent **Domesticity, a word that calls to mind apple pie, June Cleaver, and *Martha Stewart Living*—or martinis, Stepford wives, and *Nest*—is the theme of "Today and Everyday," a group show gathering homey as well as not-so-welcoming works by Carlos Cárdenas, Ernesto Pujol, Betsabée Romero (below, *Tattooed Tales*, 1999, her "living room" installation of miniature leather funiture tattooed with Baroque imagery), Luis Miguel Suro, Ray Smith, and others. At Galeria Ramis Barquet, 41 East 57th Street; through September 3.**



Photograph courtesy of Galeria Ramis Barquet.

restaurants

New Jersey Transit...Latin American Pie

Opening

A Confit Grows in Brooklyn

More than Brooklyn Heights' Montague Street or Park Slope's Seventh Avenue, Boerum Hill's Smith Street has unaccountably emerged as the borough's most innovative, exciting restaurant row. Last week, Lisa Bolton and her chef-husband Saul entered the fine-food fray with Restaurant Saul, where the chef draws on his experiences at Bouley, Le Bernardin, and Boston's Hamersley's Bistro to turn out seasonal tasting menus and updated American food. Crispy duck confit with summer salad, pepper-and-coriander-crusted sirloin, and peach crumble with lavender ice cream could even be worth reverse-commuting for. (140 Smith Street, near Bergen Street; 718-935-9844.)

Manhattan

Lower New York

ison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

nerican Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 17 State St., Battery Park, next to Ferry Terminal (809-5508). (M–E) AE, MC, TM, V.*

hanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

he Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (420-2258). (I) ($).*

Divine Bar—The jewel-toned financial-district branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (791-WINE). (I) AE, DC, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic and lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and lobster cakes served with a sweet-corn salad. *179 W. Broadway (219-2010). (M–E) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Namaskaar—Billing itself as an "Indian bistro," this SoHo newcomer offers all the tikka, tandoori, and vindaloo you'd expect, plus some you might not. Try the house Biryani (a layered casserole of shrimp, lamb, chicken, and vegetables), popcorn crawfish in yogurt sauce, chicken-tikka Caesar salad, or—to satisfy a gargantuan curry craving—the all-you-can-eat $8.95 Sunday brunch. *337A W. Broadway (625-1112). (I) AE, CB, DC, DS, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually

Photograph by Joe Scafuro.

Opening

Garden of Earthy Delights

In the sea of indistinct truffle carpaccio and porcini risotto that is the Upper East Side, newcomer Il Riccio (and its secluded, sheltered garden) is a welcome refuge—one where all the refugees seem to speak Italian. The three Southern Italian owners have parlayed their collective experience waiting tables and cultivating a Pellegrino-quaffing clientele at Baraonda, Sette Mezzo, Elio's, and Da Silvano to open this cheerful spot. Appetizers like artichokes with melted Taleggio, baby-octopus salad, and grilled scallops with cannellini beans run $6.50 to $10.50; main courses top out at $25.50. (152 East 79th Street; 639-9111.)

make it to the Côte d'Azur, this is the next best thing. *38 Macdougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $14.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) *190 W. 4th St. (633-2275). Also, 1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

LeGans Bistro & Bar—Those romantic, cobblestone-paved streets of the meatpacking district seem a perfect setting for a French bistro like this new one, offering a menu of staples like bass, rack of lamb, and cod, all finished with a Provençal-ish flourish. *46 Gansevoort St. (675-5224). (M) AE, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (633-2941). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-*

Photograph by Warren Salowe.

6812). *(M) MC, V.*

ramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

I Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and chicken with eggplant, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Wednesday through Saturday. *915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (727-3251). (I) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

Lola—Lola's famous fried chicken is one of those dishes whose popularity guarantees it a perpetual place on the menu, but the kitchen has much grander aspirations. There's live music Tuesday through Saturday and a justly famous gospel brunch on Saturdays and Sundays. *30 W. 22nd St. (675-6700). (M) AE, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (391-0805). (I) AE, DC, DS, MC, V.*

The Tonic—Thanks to design features like a century-old mahogany-and-cut-glass bar, this new American restaurant and tavern manages to feel like old New York. The cooking, courtesy of Chris Gesualdi, couldn't be more modern: Reggiano-crusted sea bass and shrimp scampi with curried basmati rice and broccoli indicate his global influences. *108 W. 18th St. (929-9755). (M–E) AE, CB, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating *acceptable methods of payment:* ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

(Tea for two?)

Choosing a restaurant doesn't have to be a puzzle.

IT'S FREE!

DINE·123

YOUR TELEPHONE RESTAURANT GUIDE™

(212) DINE-123
(212) 346-3123

Over 2100 restaurants at your fingertips!

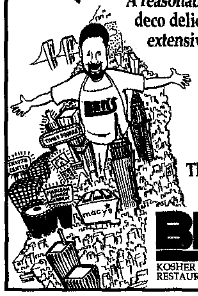
NEW YORK MAGAZINE

"We Cure Our Own Corned Beef. Our Chicken Soup Cures Everything Else!"

A reasonably priced, clean, comfortable art deco delicatessen and eatery featuring extensive menu, homecooked meals and fresh salads. Full bar. Walk to:

- Theatres/Times Square
- Madison Square Garden
- Empire State Building
- Javits Convention Center

The Taste of New York in the Heart of Manhattan!



BEN'S
KOSHER DELICATESSEN RESTAURANTS & CATERERS

209 W. 38th St.
Just off 7th Ave.
(212) 398-BENS

Gigino
TRATTORIA AND TAKE AWAY
323 Greenwich St. • 431-1112

PATRIA
"Nuevo Latino"
250 PARK AVENUE SOUTH 777-6211

Takeout

Supper Crust

Exactly one year after opening his first Havana Pies on 23rd Street, Cuban-American Glenn Frechter has opened a new branch on an equally busy thoroughfare. Baked or fried, sweet or savory, the crisp stuffed pastries—with fillings ranging from beef picadillo and chicken sofrito to guava and queso blanco—have franchise written all over them. (245 East 14th Street; 254-1884.)

crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (303-6032). (M) AE, DC, DS, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224) (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Dillon's—An Irish-American pub and restaurant with the requisite hospitable welcome, chatty bartenders, and a separate dining room serving American dishes like filet mignon, herb-crusted Atlantic salmon, corned beef and cabbage, Maryland crab cakes, and beef stew. *245 W. 54th St. (307-9797). (I–M) AE, DC, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (767-0555). (M–E) AE, DC, DS, MC, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave.,*

Photograph by Liz Steger.

r. 55th St. (582-7500). (M) AE, DC, MC, V.

lladin—Famed French chef Jean-Louis Palladin as finally made it to Manhattan, where his nique creations (octopus seviche in chili-spiked grapefruit juice, oxtail crépinette with bone-marrow flan) are served in the dining room of a new theater-district hotel designed by Adam Tihany. *224 W. 49th St. (320-2929). (M–E) AE, DC, MC, V.*

né Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

uth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

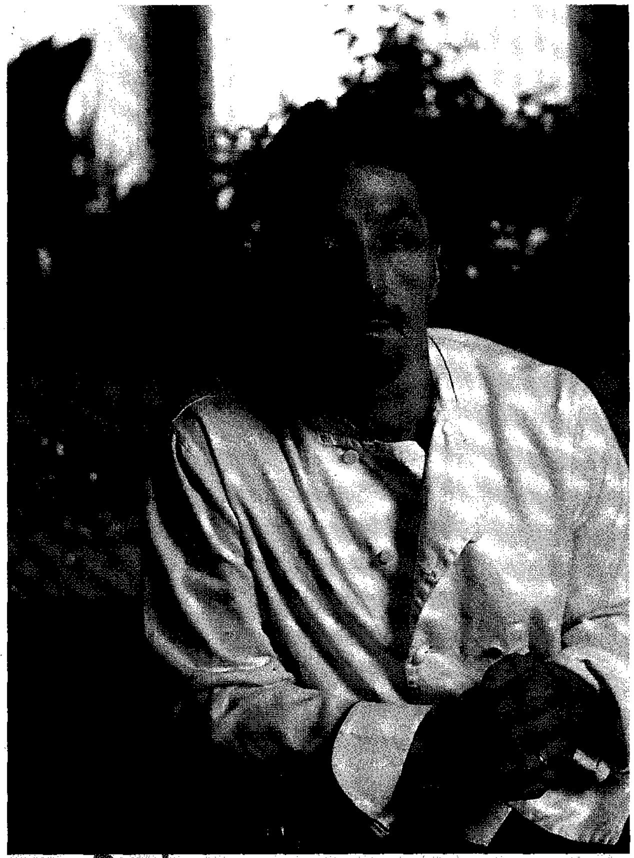
itar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Teatro Grill—This theater-district newcomer is a comfortable spot for drinks or dinner before or after the show. Order from the French-Mediterranean menu, which includes dishes like red-and-yellow-tomato napoleon, seared tuna with fingerling-potato salad, and pan-roasted Chilean sea bass; or for something less leisurely, grab a quick burger or pizza from the bar menu. *146 W. 47th St. (997-0070). (M) AE, MC, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (869-2849). (M) AE, DC, DS, MC, V.*



Preview

Familiar Places

When chef Michael Cetrulo opened his acclaimed Chatham, New Jersey, restaurant Scalini Fedeli four years ago, eagle-eyed diners noticed an uncanny resemblance to the original Bouley in its baskets of apples, its breathtaking bouquets, and its vaulted ceiling. Next week, in an O. Henry–ish twist of real-estate fate, the flourishing restaurateur opens a Manhattan outpost in the former premises of the hallowed TriBeCa institution itself. But his luxurious, French-Italian $60 fixed-price menu—listing pappardelle with seared foie gras, squid-ink lasagnette, and Parmigiano-Reggiano-coated lamb chops—is definitively his own. (165 Duane Street; 528-0400.)

Photograph by Terrence Miele.

WORLD YACHT
"...more spectacle than Windows on the World, the River Café and the Rainbow Room combined."
Passport to NY Restaurants 1998
Elegant Dining & Private Parties
212-630-8100
Pier 81 West 41st St. www.worldyacht.com

American Park
AT THE BATTERY
RESTAURANT AND CATERING
ACROSS FROM 17 STATE ST • INSIDE BATTERY PARK
HARBOR VIEWS • (212) 809-5508 • VALET PARKING

Simply PASTA
A Nice Place to Mangia
120 W 41st Street
212 391 0805

For Reservations:
212-246-6773
212-246-6788
863 Ninth Avenue
Corner of 56th St
Fax: 212-977-3857
Bello
Northern Italian Cuisine
Free Parking for
Dinner Customers from 5 pm
ZAGAT 99

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

A Greenwich Village Tradition
Tio Pepe
Classic Spanish & Mexican Cuisine
"A wonderful place to meet, eat and have a great time, all at a reasonable price." *Mary McCoy, MOR*
168 West 4th Street (212) 242-9338

Bombay City
EXQUISITE INDIAN CUISINE
29 7TH AVE. SO. NEW YORK CITY. 212 414 0931

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) in the lower level of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. The rooftop terrace is open seasonally for a lighter bite, a glass of wine, or an espresso. *601 Madison Ave., nr. 57th St. (715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Boxers—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. *1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Opening

Asia Major

For the past eighteen years, David Liu's various Chinese fast-food kitchens have kept Upper West Siders waist-deep in sesame noodles and General Tso's chicken (and the delivery menus that offer them). To fulfill his more upscale ambitions, he's opened Cool House of Loo, a Crayola-colored dining room outfitted with arty mosaic tabletops and painted-paper sconces. The chef, who comes via Lutèce and Long Island's popular Coyote Grill and Tupelo Honey, concocts such French-inflected pan-Asian fare as roasted Shanghai duck with green-chili risotto cake and white-truffle oil, warm calamari salad with lime-ginger dressing, and Korean barbecued filet mignon with shiitakes and cellophane noodles. (1378 Third Avenue, near 79th Street; 585-3388.)

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas freseas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Photograph by Kenneth Chen.

nang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

choline—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

estaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

arabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

ylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Wolff *continued from page 41*

and then to *Star Wars* (while none of these "franchises" are books precisely, they are nevertheless a big chunk of the book market). I am watching him now through the glass doors of our family room, decked out in Jedi costume, by his side what he believes to be the largest collection of light sabers in private hands, several *Star Wars* books, pod-racing video game, as well as Episodes Four, Five, and Six. I assume there will be a new story with toys and costumes and videos and toothbrushes, as well as books, that will capture his imagination by mid-autumn.

The heretical notion here, of course, is that there is nothing sacred about a book—books are just part of the story (and not the story itself). The business and narrative point is that the more outlets you have for the story, the more accoutrements you offer, the more embracing the story is. Unexpectedly, I find myself thinking this is right; why not build your kid his own theme park?

On Bedford Street near Chumley's, in a mini-campus of townhouses tucked out of view, Callaway Editions, producer of Madonna's *Sex* book as well as publisher (with Scholastic Press, which runs the Goosebumps and Animorphs publishing and merchandising empires) of the 3-million-and-counting *Miss Spider* series, has a plan for a new cross-discipline, cross-platform, horizontal-market, multimedia kids'-story concept.

Five years ago, Nicholas Callaway was wandering in Mythology, the now-defunct West Side tchotchke shop (retro, boomer, kids' theme store all in one), and came upon a new-old toy by an upstate artisan toymaker named David Kirk. Recasting his toys in oil paint, Callaway and Kirk produced Miss Spider's Tea Party, an opulent and fantastic Alice-ish world. Its very opulence destined it to a life in mostly book form. We wanted to "liberate ourselves from the tyranny of one person with one hand," says Callaway—and apparently get free, too, from the bookish world. *Nova's Ark,* the story of a robot boy's search for his robot father, would represent the "paradigm of creating the characters in a story and building it simultaneously in all media." Kirk's drawings—which in their original form resemble nineteenth-century albumin prints—are shipped out to a digital processing plant and turned into 3-D CGI computer models. "Once it is made, you don't have to make it again. The economics are obvious," Callaway points out. The CGI model is infinitely malleable and reproducible for print, animations, toys, the Web, CD-ROMS, video games, and the anticipated hundreds of other licenses.

The Callaway-and-Kirk strategy is to use the mass-merchandising market (Wal-Mart, Kmart, Target, etc.) to make these figures as familiar as Pooh and Arthur and the Jedi knights virtually overnight. A thousand Target stores are now featuring Nova as the key mascot in all of their toy departments, and six Nova premium toys will be part of Kentucky Fried Chicken promotions in the U.S. and Canada this fall. Three billion eyeballs will be Nova's initial exposure. The goal is to create a complete world and to recruit enough children, KFC-eating children and otherwise, to live in that world.

The trouble is, most characters and stories die in the mass-merchandising process.

While the mass market offers a sure way around the traditional gatekeepers—the merchandising tsunami lays waste to the biddies—it is a devil's bargain. Flood the market with a sea of branded stuff, and sales spike right away and, hence, almost immediately begin to trend down. Once you trend down in the mass market, you're moved off the shelves. R.I.P. So, like Lucas with his sequels and his prequels, you have to trick the mass market—become the ultimate Scheherazade.

> *"The business and narrative point is that the more outlets you have for the story,* **the more accoutrements you offer,** *the more embracing the story is."*

Callaway certainly has a marketer's if not a storyteller's confidence. "It is all about combining, assembling, transforming," he says, not only about his plan to tease the mass of Americans wandering through the retail aisles but about how children play. This is the post-publishing, post-narrative, post-gatekeeper world of children's fantasies.

HOW HORRIFYING IS THIS DELUGE OF MERchandise and brand exploitation? We have substituted the tyranny of the marketplace for the tyranny of the librarian. I am not sure I can argue that licensing represents a new narrative form, but watching through the glass doors, I might be inclined to try. Alternately, my father-in-law just called about my son's birthday, wondering if he might be interested in taking up stamp collecting. ■

E-mail: michael@burnrate.com

nightlife

The Flaming Lips...Robinson...Yoakam

Concerts

Al Jarreau—8/23 at 7:30. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171).* $40-$50.

Barry Manilow—8/21–8/22 at 8. *Jones Beach Amphitheater, Wantagh (307-7171). $15–$45.*

Disco Explosion '99—8/20 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000).* $32.50.

Dwight Yoakam—8/21 at 8. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171).* $35, $29.50.

Fear Factory—With Static-X; Dope. 8/18 at 7:15. *Roseland, 239 W. 52nd St. (307-7171).* $19.

Frankie Valli and the Four Seasons—With Jay Black and the Americans; T. J. McCormack. 8/19 at 8. *Jones Beach Amphitheater, Wantagh (307-7171). $15–$35.*

Goo Goo Dolls/Sugar Ray—With Fastball. 8/20 at 7:30. *Jones Beach Amphitheater, Wantagh (307-7171). $18–$28.*

"Nickelodeon's 'All That' Festival"—With 98 Degrees, Monica, 3rd Storee, Tatyana Ali, and No Authority. 8/17 at 5. *Jones Beach Amphitheater, Wantagh (307-7171). $15–$35.*

"Scintillating City Sounds"—Free-concert series every Thursday from 12:30–1:30 at Rockefeller Center's Garden Park. 8/19: The Chico O'Farrill Band. *1251 Sixth Ave., at Rockefeller Center. Free.*

Smokey Robinson—8/22 at 7. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000).* $37.50.

Tommy Dorsey Orchestra—8/21 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000).* $30.

Tony Danza—8/19 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000).* $35.

Wayne Newton—8/18 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000).* $35.

"Y-107's 1999 Live Lunch Concert Series"—Performances every Thursday at noon. 8/19: The Wilkinsons. *Austin J. Tobin Plaza bet. the World Trade Center Towers. Free.*

Performance
The Dwight Stuff

As country music's profile becomes increasingly pop-oriented thanks to cross-over hits like Garth Brooks and Shania Twain, left-of-center artists like Lyle Lovett and Dwight Yoakam have become something more than important: They're country's lifeblood. Catch the always-engaging Yoakam when he plays the Hammerstein Ballroom on August 21. (See "Concerts.")

Small Stages

Arlene Grocery—8/17: The Real Simon Pure; Leisure McCorkale. 8/18: Kilgore Trout; A.M. 60; Deni Bonet. 8/19: Diva Mechina; The Benny's; Plastic Holiday. 8/20: Frankenorange; Sons of Bitches; Airstripone. 8/21: Miracle Man; Huge; The Novellas. 8/22: Death Boat; Mail Order Bride; Observing Paul. 8/23: Punk Rock Karaoke; Stone Circus; the Amazing Headless Boy. *95 Stanton St. (358-1633). $.*

The Baggot Inn—A cozy West Village gathering spot for NYU students and other sweater-wearing folk enthusiasts. 8/17: "Songwriter's Showcase." 8/18: The Help; Captain Vindaloo. 8/19: Jessie McClaren; Bliss. 8/20: The Costellos; Stanley George Band. 8/21: J. Mehler; Van Ness; Dacks. 8/22: The Last Tribe. 8/23: Acoustic open mike. *82 W. Third St. (477-0622).*

Bottom Line—8/16: Frances Black and the Black Brothers. 8/18: The Nighthawks. 8/19: Tempest. 8/20: "Modern A Capella." *15 W. 4th St. (228-7880).*

Bowery Ballroom—8/17–8/18: Los Lobos. 8/19: Pink Martini. 8/20: Lotion; Honky Toast; Double Wide. 8/23–8/24: Superchunk. *6 Delancey St. (533-2111).*

"Central Park SummerStage"—8/17: Muna Tseng; Ping Chong; Cornelius Eady and Dierdre Murray. 8/18: Rennie Harris; Pure Movement; Leon Parker & the Vocal Body Rhythm Ensemble. 8/19: Musafir; Kamkars; D.J. Karsh Kale. *Central Park SummerStage, Rumsey Playfield, 72nd St., mid-park. (360-CPSS). Free.*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 8/20: Soulslinger; Cassien; David Hollands; Chillfreeze. 8/21: Ghetto Roots; Twinsound; Johnny Osborne; Black Redemption. 8/23: Paths of Glory; PH7; St Spangle. *416 W. 14th St. (229-0785). $.*

Fez—Sundays: Jackie Beat. Thursdays: Mingus Big Band. *Time Cafe, 380 Lafayette S (533-2680).*

Irving Plaza—8/17–8/18: Hothouse Flower *17 Irving Plaza. (777-6800).*

Joe's Pub—8/18: Hazelle Goodman. 8/1 Hazelle Goodman. 8/22: Charlie Hunte *425 Lafayette St., bet. E. 4th St. and Astor P (239-6200).*

Knitting Factory—8/18: Steve Nieve. 8/19-8/20: Zorn, Medski, Ribot, Wolleson. 7 *Leonard St., bet. Broadway and Church St. (219 3055). $.*

Manitoba's—Shows at 10. No cover. 8/17: Ho Water. 8/18: Courtney Lee Adams Jr. 8/19 The Geraniums. 8/21: Tom Clark. 8/22: Jess Bates & His Flying Guitar. 8/23: Beat Rodeo *99 Ave. B, bet. 6th and 7th Sts. (982-2511).*

Maxwell's—8/18: Seeking Homer; Win Field; Jesse. 8/19: The Zen Tricksters. 8/20 Holly Golightly; the Neanderthals; Sit-n-Spin. 8/21: "Maxwell's Music Marathon," with 7 Minds; Cheerleader; Bobfields; Banj Spiders; Erika Simonian; Michael Mixt; Tao Kitty in the Tree; the Scott Farkus Affair/ Prosolar Mechanics. *1039 Washington St., Hoboken (201-653-1703).*

Mercury Lounge—8/17: Tim Beattie's Big Dog; Thrillcraft; Fictura. 8/18: Francis Dunnery; Mike Errico; Teddy Thompson. 8/19: DDT; Phono; Thin Lizard Dawn. 8/20: Hazel O'Connor; Rachel Loshak. *217 E. Houston St. (260-4700).*

P.S.1 Contemporary Art Center—Saturdays 4–9. 8/21: D.J. Wayne Pate; Mei Lwun; Del Mar and Cassien; Swingsett. *22-25 Jackson Ave., at 46th St., Long Island City (718-784-2084).*

S.O.B.'s—Most nights, sets at 10 and midnight. 8/20: "Island Heat"; Blue Ventures. 8/20: "Island Heat" party with reggae from Afayah. 8/21: Vibe Brasilis. 8/23: Johnny Pacheco. 8/24: Afayah; Dance-hall legend Yellowman. *204 Varick St. (243-4940).*

Tramps—8/17 and 8/19: The Flaming Lips; Sebadoh; Robyn Hitchcock; Cornelius. 8/20: George Porter's Runnin' Pardners; Coolbone. 8/21: Ol' Dirty Bastard. *51 W. 21st St. (727-7788).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 8/19: The Big Wu. 8/20: High Times Cannabis Cup Band. 8/21: The Machine. 8/23: Stavescare; Puller; Wooky. *161 Hudson St. (966-5244). $.*

Clubland

205 Club—Blink and you could miss this tiny, unassuming Lower East Side nightspot on a particularly desolate block of Chrystie Street. But the club's out-of-the-way locale perfectly fits the many unassuming (but nonetheless excellent) parties that happen here, including the underground-hip-hop night "Indie 500," where great D.J.'s like Mr. Len, Eclipse, and Matt Glazer take over the wheels of steel; and "Soul-Sa," a cool new house-music party on Sundays with D.J.'s Mario Roberto and Richard Lescrees. An added bonus: Most nights the cover barely scratches the $5 mark. *205 Chrystie Street; "Soul-Sa" info: 473-5816; "Indie 500" info: 592-0903.*

Baktun—A small, way-way-west venue that's host to

Photograph by Ron Wolfson/London Features.

some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house-music party "Bang the Party," a nifty trip-hop night called "Nice & Easy," and "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. 8/22: Ghetto-tech prodigy D.J. Disco D. *418 W. 14th St. (206-1590).*

on Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Saturdays belong to the British rock of "Tiswas," while Sundays, D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (219-2850). $.*

lamingo East—This East Village nightspot boasts the long-running, very gay Wednesday-night house-music party "Salon," with D.J.'s Gant Johnson and Emjay. Thursdays belong to "Drone," a loungey party with all arty videos and projections. *219 Second Ave., bet. 13th and 14th Sts. (533-2860).*

Home—After the initial hype (which had some believing that this Sunday-afternoon party would bring "Body & Soul" to its knees), Home has become just another good club struggling to get its footing among the many new entrants to city nightlife. The venue has had a nice stable of rotating D.J.'s (like Carlos Sanchez and Jenifa Mayanja), but the on-again, off-again presence of musical director Andre Collins has been frustrating. In the end, Home's survival will depend on the goodwill it can generate to the handful of faithful who've been showing up every Sunday since its inception in June. *147 Flatbush Ave., Brooklyn (718-771-3004).*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultra-hip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Avenue, at 11th St. (228-0444). $.*

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, Austin Powers–esque midweek romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident D.J. Adam Scott. Thursday night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. And, coming soon, Life will host a monthly drum-'n'-bass party called "Heat." *158 Bleecker St. (420-1999).*

Mother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesday's belong to Jackie 60, the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped Out Party Girls." Thursdays are taken over by the very gothic "Long Black Veil," and Fridays are the strictly-for-girls "Clit Club." *432 W. 14th St. (366-5680).*

Ohm—Ohm offers loungey, too-cool vibes with hipster promoters like ex-"Creme & Sugar" bad boys Jacques & Pascal. D.J. Stormin' Norman spins house classics at Thursday night's "Vague," while Jacques & Pascal's Friday party "Dr. Feelgood & the Sugar Party" provides heavy doses of R&B and classic funk. *16 W. 22nd St. (229-2000).*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now home to low-key, D.J.-oriented theme nights like the upscale house-music party "Groove On!" hosted by Limelight impresario Alan Sanctuary and a brand-new Friday-night party called "Looker," which promises go-go girls and belly dancers. *285 West Broadway, at Canal St. (941-0900).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St. bet. Grand Concourse and Walton Aves. (718-992-5974).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 8/20: D.C.-based house-music duo Deep Dish. *530 W. 27th St. (268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. "Little" Louie Vega spins at the relaxed, low-key (for now) house party "Sunset Ritual" every Wednesday, Fridays are hosted by deep-house D.J. Danny Tenaglia, Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St., at Hudson (343-1379).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Fridays, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:00. 8/11: The N.Y. Hardbop Quintet. 8/17–8/22: Tito Puente and His Orchestra. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

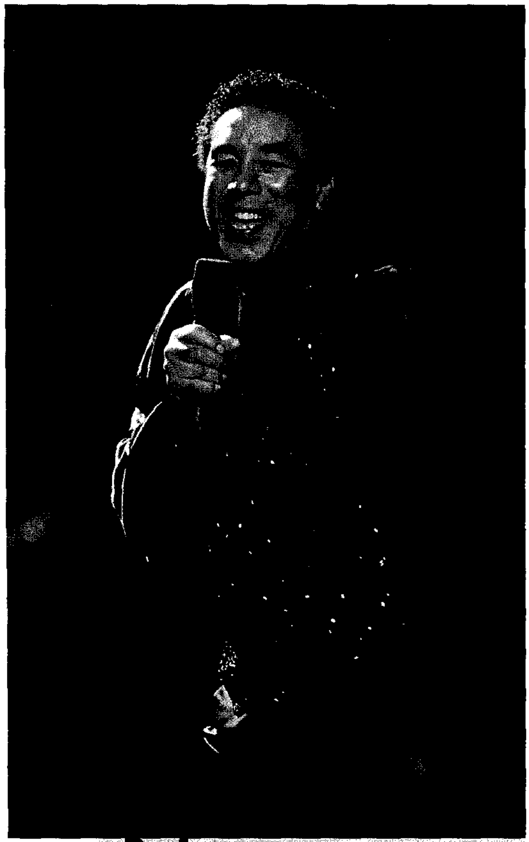
Talent

Lips Service

When The Flaming Lips arrive for a two-night stand this week at Tramps, even fans accustomed to the Oklahoma trio's far-out flights of fancy will need to brace themselves. In a move previously attempted by only two artists (Brit prog-rockers Yes and Japanese collagemeister Cornelius), the Lips will use a low-power FM transmitter and several hundred loaned-out Walkman radios to offer concertgoers an enhanced mix of their performance. The effect, admits *singer-guitarist Wayne Coyne, is subtle.* "Fans of *intricate music* love it," Coyne (pictured, right) observes. "But half or 75 percent of the audience really doesn't care." The Lips have been courting the music-geek constituency with increasing fervor in recent years: They've staged a series of interactive "boom-box experiment" concerts; a bit absurdly, they also advised listeners to simultaneously play the four CDs that made up last year's *Zaireeka,* for that full octophonic effect. On *The Soft Bulletin,* their newest release (their eleventh, and just a single disc), the Lips have shifted focus back to their true strength: satisfying, neo-psychedelic pop reminiscent, in equal measures, of the Beach Boys, Led Zeppelin, and Captain Beefheart. With orchestrations as challenging as they are lush, a sound as dense as Phil Spector's, and trippy imagery galore, it is in many ways the Lips' own *Pet Sounds.* "You know how Brian Wilson sang 'I Just Wasn't Made for These Times'?" Coyne asks rhetorically. "I feel exactly the opposite way: 'We were *made* for these times!' " The Lips play August 17 and 19, with a complement of openers that includes Robyn Hitchcock, Sebadoh, and a radio-free Cornelius. ETHAN SMITH

SINUSOIDAL
SINUSOIDAL

Photograph courtesy of Warner Bros.



Performance

Smoke Signals

Smokey Robinson has inspired everyone from Elvis Costello to Maxwell. Swoon to the sweet soul of "Cruisin' " and "The Tracks of My Tears" when he plays the Westbury Music Fair on August 22. (See "Concerts.")

Caviarteria SoHo—This newly launched little venue at the SoHo Grand features jazz and latin acts. 8/19: Ray Mantilla's Tribute to Cal Tijadar. 8/20–8/21: Barry Altschul with Andy Gonzalez and Arturo O'Farrill. 8/22: "The New Speak Easy." *310 W. Broadway (925-5515).*

Deanna's—This Lower East Side jazz haunt, run by singer Deanna Kirk, should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (420-2258).*

Detour—With no cover and top-notch young players, this East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 8/17: Matt Shulman Quartet. 8/18: Brian Camelio Trio. 8/19: Matt Wilson's Big Hug. 8/20: Dave Lobenstein Quartet. 8/21: Free Range Rat. 8/23: Jeremy Manasia Quartet. *349 E. 13th St. (533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St., bet. Houston and Stanton. (780-0313).*

Garage Restaurant and Cafe—A comfortable West Village jazz spot located in a former auto garage. 8/17: David Coss. 8/18: Sheila Cooper 8/19: Kendra Shank. 8/20: The Herschey Barr Band. 8/21: "Jazz Brunch," with Michael Egbert; "Evening Jazz," with the Herschey Barr Band. 8/22: "Jazz Brunch," with Teri Roiger; "Evening Jazz," with David Coss. 8/23: Howard Williams Jazz Orchestra. *99 Seventh Ave. So. (645-0600).*

Iridium—In this surreal basement across from Lincoln Center you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 8/17–8/22: James Moody Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight sets Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. 8/18–8/22: Frank Morgan Quartet. *116 E. 27th St. (576-2232).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: "Klezmer Sundays." 8/17: Clem Snide. 8/18: Barry Mitterhof; Silk City. 8/19–8/22: Greetings Fellow Pickers. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 8/17–8/22: Sherman Irby. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave. at 20th St. (501-6061). Free.*

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. Jim Norton, D. C. Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. Through 8/22: Nick DiPaolo; Gregg Rogell; Greg Giraldo; Greer Barnes; Jim Norton. *117 Macdougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived c median two decades ago, this Vegas-style lounge one of the city's oldest comedy establishmen Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, a 12:30 A.M.; Sun.–Thurs., continuous from 8:4 Cover is $15 Fri. and Sat.; $12.50 on weeknigh no minimum. *1118 First Ave., bet. 61st and 62 Sts. (593-1650).*

Gotham—A trendy comedy spot in the Flatiron di trict. Every Tues. and Sun. is "New Talent Sho case." Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 a 10:30. Cover is $12 Fri. and Sat., $8 on wee nights. Two-drink minimum. 8/19: "An Evenir of Irish-American Stand-Up Comedy." 8/2 8/21: Mitch Fatel; Ted Alexandro; Eric Kornfel 8/23: Commedia dell'Jiles presents "Chapter On Misty's Story." *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known t drop by here unannounced to warm up for h *Letterman* appearances. Cover is $7–$12. Show Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sa at 8, 10, and 12. *236 W. 78th St. (595-0850).*

Surf Reality—The Lower East Side's fave spot fc sketch and improv, slackerly and otherwise. Thurs days: "The Black, the Jew and You!" *172 Allen St second floor (673-4182). $.*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, th Oak Room hosts some formidable names in it cozy environs. (Early shows Tues.–Sat., late show Fri. & Sat.) Sundays: The Howard Fishman Quar tet. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis o opera and operetta, are the keynote of this Villag landmark. Late dining. In June: Chris Jackson, tenor Dorothy Bishop, soprano. *13 E. 12th St. (741-9105)*

Bemelmans Bar—Through 10/9: Peter Mintun. $1 cover charge; $5 at the bar. *Carlyle Hotel, Madiso Ave. at 76th St. (744-1600).*

Danny's Skylight Room—$20, plus $15 minimum. Through August: Claiborne Cary in "Claiborne Cary Alive!" *346 W. 46th St. (265-8130).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? $12 cover, two-drink minimum. *343 W. 46th St. (757-0788). $.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. Wednesdays in May: Charles Cermele. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. Through August: Charles Cermele's "Ask Me Again." *363 W. 46th St. (586-0244).*

Judy's—Newly relocated to Chelsea, this friendly piano-bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. Through 8/19: "Three Men and a Baby . . . Grand," featuring John Boswell, Brian Lane, and Lee Lessack in a musical conversation about their interwoven careers. 8/20: Annie Hughes in "The Diva Show," with the Daryl Kojak Trio. 8/21: Mr. Ruby Rims in "Movin' On Up," with John McMahon. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Metronome—Shows at 7:30. 8/19: Adam Falcon. 8/20–8/21: Cleve Douglass. *915 Broadway (505-7400).*

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays and Wednesdays: Sol Yaged and His Swing Band. Thursdays: Stan Rubin Band. Fridays: Sam Ulano's Bourbon St. Swingers. Saturdays: Sam Ulano's Bourbon St. Swingers and Bob Cantwell Sextet. Sunday brunch: Sam Ulano's Bourbon St. Swingers. *32 W. 37th St. (564-3945).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Frank Micelotta/Corbis Outline.

in concert

Ballet Tech at the Joyce Theater

Classical Music

Tuesday, August 17

ostly Mozart Festival Orchestra—Performs Mozart's Symphony No. 20 in D and Piano Concerto No. 16 in D, Hummel's Trumpet Concerto in E, and Stravinsky's *Pulcinella.* With trumpeter Håkan Hardenberger, pianist Lilya Zilberstein, mezzo Kimberly Barber, and others. Gerard Schwarz, conductor. *Avery Fisher Hall, Lincoln Center (875-5399), at 8; $18–$38.*

Wednesday, August 18

eller String Quartet—Performs Haydn's Quartets No. 5 in G, No. 6 in D, and No. 4 in B-flat as part of the Mostly Mozart Festival. *Walter Reade Theater, Lincoln Center (875-5399), at 6; $15.*

lostly Mozart Festival Orchestra—See 8/17.

Thursday, August 19

:hamber Music Society—Performs Bach's complete Brandenburg Concerti, with the Miami String Quartet. *Avery Fisher Hall, Lincoln Center (875-5399), at 8; $20–$40.*

(eller String Quartet—Performs Haydn's Quartets No. 5 in D and No. 6 in E-flat as part of the Mostly Mozart Festival. *Walter Reade Theater, Lincoln Center (875-5399), at 6; $15.*

Friday, August 20

Mostly Mozart Festival Orchestra—Performs Mozart's Requiem in D minor, Two Contradanses, Three German Dances, and other works. With clarinetist Richard Stoltzman, soprano Christine Brandes, mezzo Angelika Kirchschlager, the Dessoff Choirs, and others. *Avery Fisher Hall, Lincoln Center (875-5399), at 8; $28–$48.*

Summergarden—Pianist Lora Tchekoratova performs works by Mist Thorkelsdóttir, Karin Rehnqvist, Ushio Torikai, and others. *Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9491), at 8:30; free.*

Saturday, August 21

Mostly Mozart Festival Orchestra—See 8/20.

Summergarden—See 8/21.

Sunday, August 22

St. Bartholomew's Choir—Performs Howells's *An English Mass,* with organist Stephen Tharp and members of the St. Bartholomew's Chamber Orchestra. William Trafka, conductor. *St. Bartholomew's Church, Park Ave. at 51st St. (378-0227), at 10:50 A.M.; free.*

Dance

Celebrate Brooklyn! Festival—Stephen Petronio Company performs *Not Garden,* a multimedia modern-dance work, 8/20 at 7:30. *Prospect Park Bandshell, 9th St. and Prospect Park West, Brooklyn (718-855-7882, ext. 52); free.*

Central Park SummerStage—Dancer/choreographer Muna Tseng and choreographer/installation artist Ping Chong perform their multimedia works *98.6 A Convergence in 15 Minutes* and *Slut-ForArt,* 8/17 at 7:30. Rennie Harris Puremovement performs excerpts from *Endangered Species,* 8/18 at 8:30. *Rumsey Playfield, Central Park (360-2777); free.*

Eliot Feld Ballet Tech—Performs two programs of repertory works, including *Consort, Play Bach, Medium: Rare,* and *Danzon Cubano,* 8/17–8/21 at 8. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Patricia Fox and Tal Yarden—Perform *Corpus Exquisitus,* a site-specific piece based on the surrealist game of exquisite corpse, composed of three divergent narratives woven together, 8/19–8/22 at 6. *Dance Theater Workshop, 219 W. 19th St. (924-0077); $15.*

Lincoln Center Out-of-Doors—Philadanco performs *Ode to Ellington,* a new work by Ronald K. Brown, 8/19 and 8/20 at 8. *Damrosch Park Bandshell, Lincoln Center (875-5108); free.*

White Oak Dance Project—Performs new dances by Tamasaburo Bando, Karole Armitage, Lucy Guerin, and Neil Greenberg, 8/17–8/21 at 8, and 8/22 at 7:30. *New Victory Theater, 209 W. 42nd St. (239-6200); $35–$65.*

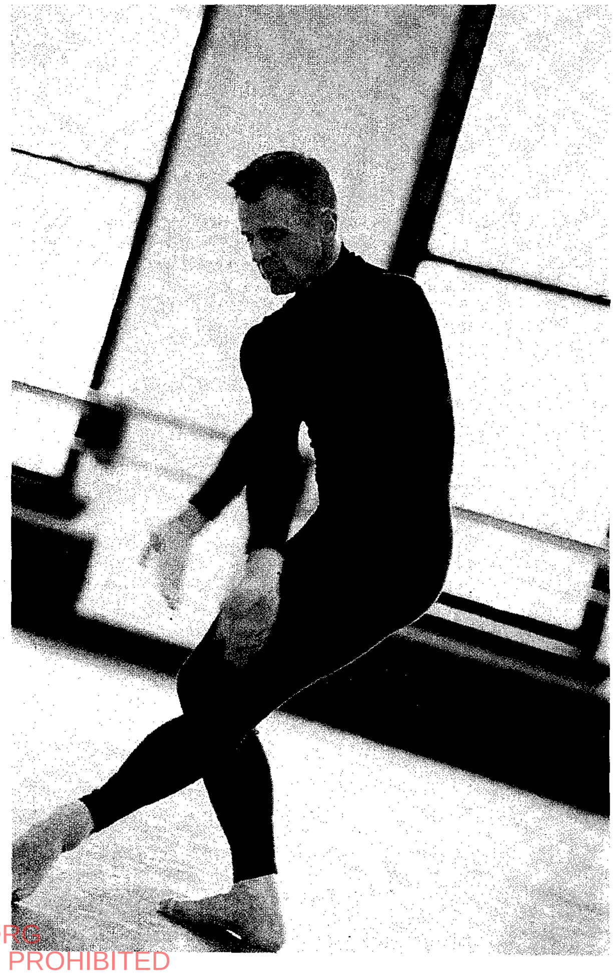
Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Previews
A Punk Princess Grows Up

Karole Armitage, the bad-girl choreographer whose list of accomplishments includes getting fired by Madonna, seriously rankling the bunheads at American Ballet Theatre, and concocting skull-rattling choreography (her *Drastic Classicism* required earplugs), has embarked on a new project. In *The Last Lap,* her latest commission from Baryshnikov, Armitage tempers her brand of piston ballet with some soulful lyricism. "It's little poems," she says demurely. Chalk it up to her recent three years in Italy or her 45th birthday; Armitage, celebrated provocateur of the eighties ballet world, has begun to dream differently. "This piece to me is about the beautiful, utopian, lyrical side of life and the most thwarted, turbulent, unpredictable rays of destiny that come flying through," she muses. On a physical level, *Last Lap*'s combination of contradictory elements is downright lovely. "I've always liked whirlwinds of movement and the extreme, real virtuoso potential of the body," she says. "But ballet dancers can look cold. The choreography needs the weight and the grit of modern dance." The dancers—the five women of the White Oak Dance Project plus Misha himself—are grown-up enough to take their technique lightly. They work through Armitage's mix of modern idiosyncrasy and whacked-out classical line with the ease of practiced innovators. "Often the most radically interesting work comes from just turning the notch a degree," says Armitage with uncharacteristic patience. "You aren't trying to do something new so much as evolve it."

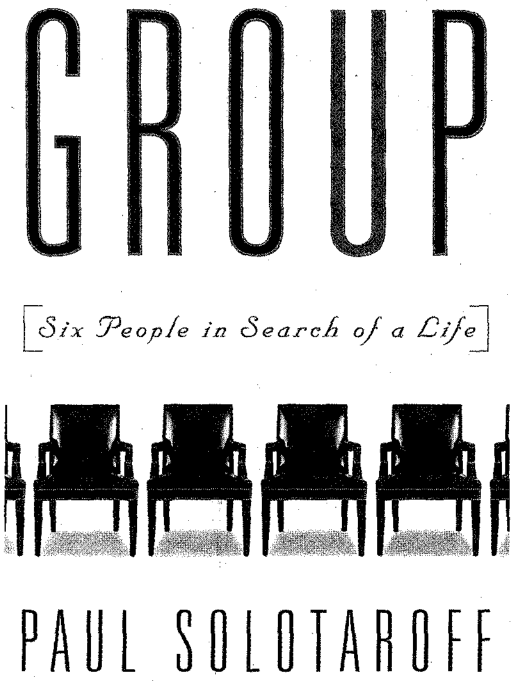
ERIKA KINETZ



Photograph by Robert Whitman.

the mix

Tour New York's Castles...Samuel Delaney



In Print

Am I Crazy, or Is It Hot in Here?

Sure, therapy is engaging, but it takes *so* long and it can make you cry. Much more fun is reading about *other* people's sessions, especially after all the dull bits have been edited out and only the juiciest revelations and confrontations remain. In *Group: Six People in Search of a Life* (Riverhead; $24.95), Paul Solotaroff revisits his onetime shrink Charles Lathon to chronicle the dramas of one of the imposing guru's therapy gaggles. "It's acutely weird for everyone," says Solotaroff. "Here's your therapist, who you've formed this oedipal relationship with and you see yourself as the favorite child, but then you are just one of the flock and he has all these other kids he's taking care of." The other kids were fairly high-powered, too: a Wall Street big shot (complete with the requisite weakness for coke and strippers), a Park Avenue social worker, a Broadway producer. "They were very high-functioning in work, but their private lives were screaming wrecks—a common New York story," says Solotaroff. "Most of us have this one area of high competence—we work twelve hours a day to pay for the house in Southampton and the loft in TriBeCa, and often the thing that enables us to excel at work is the very thing that messes us up at home." And Lathon—so impressive in his handmade suits with his supermodel-and-CEO clientele and his pitch to patients to 'author the narratives of their own lives' in order to become 'full-fledged, sentient adults'—turns out to be a bit of a mess, too. He is deep in debt, losing his wife, losing his son, and, in the ultimate show of male weakness, growing a goatee. Such are the pitfalls of therapy, but every New Yorker seems to be in it anyway. What did we do before? "It's like asking what we did before penicillin," says Solotaroff. "Or ecstasy."

Ariel Levy

John Leonard's TV Notes

Yours for a Song: The Women of Tin Pan Alley (8/18; 9 to 10 P.M.; Channel 13) celebrates composers and lyricists like Dorothy Fields (who gets most of the play), Kay Swift, Dana Suesse, and Ann Ronell (who wrote "Who's Afraid of the Big Bad Wolf?"), writers of some of the best-known songs of Broadway and Hollywood. So we get the music, some of it nicely sung by Betty Buckley, some by Perry Como, Frank Sinatra, etc.; the careers; and the chitchat with their sons and daughters. As interesting as it's unpretentious.

Ruby (8/21; 10:30 to 11 P.M.; Lifetime), the flamboyant red-head who really can't help starring herself even when she's talking to the likes to Sharon Stone or O. J. Simpson, launches a new weekly interview series in which, for her first episode, she tries out on the stage of the Tropicana Hotel as a Las Vegas showgirl. In the second, she helps Carrie Fisher look for a man on a cowboy ranch. Later in the season, Ruby goes to boot camp. Looks like fun.

You Know My Name (8/22; 8 to 10 P.M.; TNT) stars Sam Elliott, with the deepest voice and the bushiest mustache in Old Western captivity, as the last of the gunslinger sheriffs, hired to civilize a twenties Oklahoma town into which organized crime has made its sleazy inroads. The loyal wife who assists him this time is Carolyn McCormick, who used to be the shrink on *Law & Order,* and I must say that if we can't have his usual partner, Katherine Ross, McCormick is a more than satisfactory surrogate. Arliss Howard and James Gammon also appear. And there is, just to be postmodern or something, a movie-within-the-movie, also starring Sam. Okay oater.

Ricky Nelson: Original Teen Idol (8/22; 9 to 11 P.M.; VH1) stars Jamey Sheridan as Ozzie, Sara Botsford as Harriet, and newcomer Gregory Calpakis as the perpetually unhappy Ricky, who finally, through the agency of a rock-and-roll career, escaped his domineering father and the cloying network sitcom to become a "Rick" instead of a "Ricky," only to perish in the same sort of plane crash (his very own DC-3) that robbed us of Buddy Holly, Ritchie Valens, and the Big Bopper. The usual music and the usual drugs and the usual sentimentality.

Radio Highlights

"Woodstock, Real and Imagined"—8/17 from 6 A.M. till 9 P.M.: After the ugly spectacle of this year's rape-and-pillage orgy at Woodstock, take comfort in the songs of Bob Dylan, the Band, Geoff and Maria Muldaur, John Sebastian, Todd Rundgren, and others. WFUV, 90.7 FM.

Lectures and Panels

"The Real Socrates and the hidden Plato"—8/17 at 8 P.M. The New York Film Academy, 100 E. 17th St. (212-465-7254); $10.

"The Commercial Closet"—8/18 at 7:45 P.M.: Michael Wilke, president of the National Lesbian and Gay Journalists Association, gives a video presentation tracing the history of gay and lesbian images and themes in television commercials. Gay and Lesbian Community Center, 1 Little W. 12th St. (203-281-8984); $8.

"Filmmaking and Activism"—8/18 at 6:30 P.M.: A screening and discussion of the films *A Healthy Baby Girl* and *Jerusalem: An Occupation Set in Stone:* The Jewish Museum, 1109 Fifth Ave. at 92nd St. (212-423-3200); $8.

"Latin Beat"—8/19 at 7:30 P.M.: A discussion with Luis Argueta, director of the Guatemalan film *The Silence of Neto,* and Richard Peña, director of the Film Society of Lincoln Center. Barnes & Noble Union Square, 33 E. 17th St. (212-253-0810); free.

"Plant Life in Ponds"—8/20–8/22 at 12 P.M.: Join Amy O'Donnell for an exploration of the New York Botanical Garden's aquatic plants. 200th St. and Kazimiroff Blvd., the Bronx (718-817-8700); $3.

"Modern Media"—Fridays in August at 6:30 P.M.: A series of studio demonstrations in the art and technique of collage, pastel, ink drawing, and watercolor. Morgan Library, 29 E. 36th St. (212-685-0008); free.

The Written Word

Selections From the Prison Notebooks of Antonio Gramsci—8/17 at 7:30 P.M.: Readings from the latest reissue, and a discussion of the life and work of the late imprisoned anti-Fascist Italian intellectual. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Brana Gurewitsch—8/17 at 7:30 P.M.: Reading from *Mothers, Sisters, Resisters,* an oral history of 25 female Holocaust survivors' stories. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Persis Karim, Nika Khanjani, Roxanne Varzi, Laleh Khalili, Miriam Salari, and Nahid Rachlin—8/18 at 7:30 P.M.: Reading from *A World Between: Poems, Short Stories,* nd *Essays by Iranian-Americans.* Barnes & Noble nion Square, 33 E. 17th St. (212-253-0810); free.

in Lippincott—8/19 at 7 P.M.: Reading from *Mr. alloway.* A Different Light, 151 W. 19th St. (212-89-4850); free.

muel Delaney—8/20 at 7 P.M.: Reading from *Times Square Red, Times Square Blue.* Housing Works Used Book Café, 126 Crosby St. (212-34-3324); free.

Tours

astles in New York: Governor's Island and Battery Park"—8/18 at 10 A.M.: Visit Governor's Island before it's sold, and view Castle Clinton with architects Joseph Bresnan and Marc Dremel. The walk ends with a tour of Fraunces Tavern Museum. Call the 92nd St. Y at 212-996-1100 for details; $30.

arment Center/Fashion District Historical Walk"—8/20 at 11:45 A.M.: Learn the history of the apparel industry by visiting showrooms and snagging a bargain or two. Meet at 1410 Broadway, at 39th St. (212-370-4214); $10.

Ethnic Enclave"—8/21 at 2:30 P.M.: Check out the vibrant Italian community in the Belmont section of the Bronx, stopping at bakeries, butcher shops, and fish markets along the way. The grand finale is a meal at a neighborhood restaurant with a discussion of Italian food customs. For reservations and meeting place, call 212-265-2663; $5 (does not include dinner).

East Village and Merchants House Museum"—8/22 noon: Tour of Cooper Union, Grace Church, St. Mark's Church, and the Victorian Merchant's House Museum. Call 212-465-3331 for meeting place and reservations; $15.

'Central Park Safari"—8/23 at 10 A.M.: Learn about the history of our collective backyard—the one-time site of Seneca Village and the rocking-chair riot—and visit its most beautiful and famous sites. Call 212-726-2873 for reservations and meeting place; $10.

"Scene on TV"—Saturdays and Sundays at 10 A.M., noon, 2 P.M., and 4 P.M.: Where did the Jeffersons move on up to? What is that beautiful building (with an impossibly large apartment) that houses Monica, Rachel, Joey, and Chandler? Find out, and see the spots shown in *Law & Order, NYPD Blue, Spin City, Cagney & Lacey, Seinfeld,* and other New York–set shows on this air-conditioned mini-bus tour. Meet at the Museum of Television & Radio, 25 W. 52nd St. (212-410-9830); $15.

Benefits

"Summer Fling"—8/14 at 6:30 P.M.: A benefit for Downtown Arts Projects with cocktails and hors d'oeuvre and a live art auction. At the home of Henry Buhl. Call 212-755-2400, ext. 377, for details; $75–$150.

Events

"Brooklyn Battle Week"—8/21–8/29: In commemoration of Brooklyn's contribution to the battles of 1776, a reenactment, neighborhood tour, champagne party, and memorial service. Call 718-768-3195 for details; events range from free to $25.

Harlem Week Celebration—8/20–8/22: On Friday, a tour of the neighborhood's famous sites, including Metropolis Studios, the Julia de Burgos Latino Cultural Center, and St. Cecilia's Roman Catholic Church. On Saturday, a screening of *The People's Congressman: Vito Marcantonio,* narrated by Paul Robeson. On Sunday, a viewing of a student-made video about the Lucky Corner. The Museum of the City of New York, 1220 Fifth Ave., at 104th St. (212-534-1672); suggested donation $4–$10.

Hudson River Festival—Through 9/1: A celebration of the river that has been the economic lifeblood of New York City since the Dutch landed in what is now Battery Park, with dancing, lectures, an ice-cream social, and Richie Havens and other musicians. At the waterfront near the World Financial Center. Call 212-528-2733 for details; admission is free.

Exhibitions

"Architecture: In Fashion"—Through 8/28: The spring-summer menswear collection of the Organization for Returning Fashion Interest, a group of architecturally trained designers, is presented in video portraits of urban youth sporting the threads. Municipal Art Society, 457 Madison Ave., at 50th St. (212-935-3960); free.

"The Carriage Era in New York"—Through 9/10: An exploration of the obsolete but elegant method of transportation. PaineWebber Art Gallery, 1285 Sixth Ave., near 52nd St. (212-713-2885); free.

"Such Friends: The Work of W. B. Yeats"—Through 9/11: Books, manuscripts, photographs, correspondence from other literary figures like George Bernard Shaw, and drawings of Yeats by his father. The New York Public Library's D. Samuel and Jeane H. Gottesman Exhibition Hall, Fifth Ave. at 42nd St. (212-869-8089); free.

"Two Five-Letter Words: Lenny Bruce"—Through 10/3: A tribute to the late blacklisted comedian featuring all of Bruce's surviving television work, including appearances on *The Steve Allen Show* and *Arthur Godfrey and Friends.* Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $6.

"Fashion Onstage: Couture for the Broadway Theater, 1910–1955"—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation $5.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Snap your fingers as you browse a site that features every facet of jazz; shop for chapeaus at Lids; get advice from fellow consumers at Deja; purchase and print postage stamps from your PC; and learn how to program your VCR through live online simulation. And while you're visiting us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus Web exclusives like daily event picks, "First Words" for bibliophiles, our helpful Subscriber Service Center, and a daily New York trivia contest.

The Tube

Equal Rhyme

The name Dorothy Fields may not be as familiar as Ira Gershwin, but chances are you know her lyrics equally well; she wrote the words to songs like "Big Spender" and "I'm in the Mood for Love." Betty Buckley hosts "Yours for a Song: The Women of Tin Pan Alley," which introduces the often-overlooked gals of the Golden Age of Songwriting, like Ann Ronell (pictured, between Ava Gardner and Olga San Juan). See "TV Notes."

Sports

Club Team Championship/Not the Club Team Championship—Always democratic, the New York Road Runners Club is sponsoring two competitive five-mile runs on 8/21 in Central Park. The Club Team Championship starts at 8:30 A.M. and is open to teams of ten men or five women (or three men or women in the 40-plus and 50-plus categories), and all members must have been on the team for at least four months to be eligible. The "Not the Club Team Championship" starts at 9:30 A.M. and is open to any runners not affiliated with a team. Both races start on East Drive north of 99th Street and proceed counterclockwise around the park. Numbers can be picked up at the NYRRC, 9 E. 89th St., 8/19 or 8/20

GAME WEEK

HOME ▨ AWAY ░

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	ATL MSG 7:30PM	ATL MSG 7:30PM	ATL MSG 7:30PM	ATL MSG 7:30PM	KC MSG 7:30PM	KC MSG 7:30PM	KC FOX 12PM
METS	SD FSNY 10PM	SD WB 10PM	SD FSNY 10:30PM		STL WB 7:40PM	STL FOX 1:15PM	STL WB 1:40PM
METROSTARS			CLM FSNY 7PM			LA ESPN2 10:30PM	
LIBERTY		WAS FSNY 7:30PM		CLE MSG 7:30PM		CLE NBC 2PM	
	8/16	8/17	8/18	8/19	8/20	8/21	8/22

Photograph by Richard Renaldo.

C U e

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

NEW YORK®
MAGAZINE

NEW YORK
READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.

☐ Change of address: Please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME
ADDRESS APT. NO.
CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

Solutions to last week's puzzles

F	O	R	B	I	D	D	E	N	F	R	U	I	T	■
U	■	A	■	S	■	R	■	O	■	I	■	N	■	S
N	E	G	L	I	G	E	N	T	■	G	U	E	S	T
D	■	W	■	N	■	S	■	I	■	H	■	R	■	E
A	M	O	N	G	■	S	H	O	R	T	S	T	O	P
M	■	R	■	L	■	A	■	N	■	■	■	I	■	S
E	S	T	R	A	N	G	E	■	O	C	T	A	V	O
N	■	■	■	S	■	E	■	C	■	E	■	■	■	U
T	H	I	R	S	T	■	W	A	I	N	S	C	O	T
A	■	S	■	■	■	D	■	S	■	O	■	L	■	O
L	I	O	N	H	E	A	R	T	■	T	H	I	E	F
I	■	L	■	E	■	M	■	R	■	A	■	F	■	L
S	T	A	L	L	■	S	C	A	R	P	E	T	T	I
T	■	T	■	L	■	O	■	T	■	H	■	O	■	N
■	R	E	C	O	N	N	A	I	S	S	A	N	C	E

O	H	A	R	E	■	A	R	M	O	R	S	■	■	T	R	E	S	S	E	S
R	E	N	A	L	■	C	U	R	F	E	W	■	T	O	U	G	H	E	S	T
G	W	Y	N	E	T	H	G	I	L	D	A	G	E	O	R	G	E	T	T	E
S	N	A	T	C	H	■	■	■	A	G	H	A	S	T	■	■	R	I	E	N
■	■	■	■	T	I	R	O	L	■	R	I	B	S	■	S	P	I	N	E	■
A	E	R	■	■	N	A	T	U	R	A	L	■	■	■	A	I	D	■	■	■
G	L	O	R	I	A	G	E	N	E	V	I	E	V	E	G	L	A	D	Y	S
A	B	B	E	S	S	■	R	A	L	E	■	V	I	N	■	E	N	R	O	L
R	A	B	B	I	■	L	O	T	I	■	S	A	L	T	E	D	■	I	D	A
■	■	■	E	N	C	E	■	I	S	E	E	■	L	E	I	■	■	L	E	T
G	A	I	L	G	R	E	T	C	H	E	N	G	A	B	R	I	E	L	L	E
R	U	M	■	■	O	R	O	■	E	R	T	E	■	B	E	N	T	■	■	■
I	R	A	■	O	P	I	N	E	S	■	R	O	S	E	■	C	H	I	C	K
E	A	G	E	R	■	N	I	L	■	H	I	R	E	■	C	O	E	R	C	E
G	L	E	N	D	A	G	O	L	D	I	E	G	I	N	A	G	R	A	C	E
■	■	■	L	E	G	■	■	■	A	S	S	I	Z	E	S	■	■	N	I	P
■	A	F	I	R	E	■	D	E	N	T	■	E	E	L	E	R	■	■	■	■
A	L	E	S	■	■	O	R	E	G	O	N	■	■	■	I	H	A	T	E	A
G	E	R	T	R	U	D	E	G	E	R	A	L	D	I	N	E	G	W	E	N
I	N	D	E	B	T	E	D	■	R	I	P	E	S	T	■	T	H	I	N	K
N	E	E	D	I	E	R	■	■	S	C	E	N	T	S	■	T	A	N	Y	A

Happening Celebrate Harlem Week at the Museum of the City of New York with a look at the exhibition "Paul Robeson: Artist and Citizen" (he's pictured below as Othello), a viewing of the documentary *The People's Congressman: Vito Marcantonio,* and tours of the district with stops at Lucky Corner (where Robeson sang on the eve of Fiorello LaGuardia's election), Metropolis Studios, and St. Cecilia's Roman Catholic Church. See "Events" for details.

"UNBELIEVABLY MAGNIFICENT"
Direct from Record Breaking N.Y. Run
THE THEATRE GUILD
PRESENTS
THE MARGARET WEBSTER PRODUCTION
PAUL ROBESO
JOSE FERRER UTA HA
IN
OTHELLO
BY WILLIAM SHAKESPEARE
WITH
EDITH KING RALPH CLANTON
Production Designed and Lighted by
ROBERT EDMOND JONES
Associate
JOHN HA
Music composed by
TOM BENNETT

from noon to 7 P.M., or at the North Meadow Field House at 97th St. in Central Park on the day of the race. The entry fee is $5–$10, and prizes will be awarded in all NYRRC team and individual categories. Call 212-860-4455 for more information.

GHI Bronx Tennis Classic—The U.S. Open is not far away, but for those who like great tennis but would rather avoid the hordes (paying $4 for bottled water), there's the Bronx Classic, 8/16–8/22 at Crotona Park. The Bronx Classic is a USTA-sanctioned Challenger event with a $100,000 purse, and the field consists of 32 men and 32 women, all world-ranked players competing in singles and doubles categories. The best part: Admission is absolutely free. Call 718-786-7110, ext. 22, for more information.

Rock 'n' Rollerblade—Now that everything seventies has been fully revived, it's only natural that roller disco also is making a comeback. The Parks Department is sponsoring a series of Thursday-night parties under the open sky. Festivities begin at 7:30 on 8/19 at Orchard Beach in the Bronx, where participants can roll the night away under what the Parks people claim is "the largest disco ball on the East Coast." For inexperienced skaters, BladeFitness instructors will give a crash course in skating skills at the start of the evening and will be on hand all night to assist. Free skates and protective gear will be provided, and refreshments will be served. Call 888-NYPARKS for further information.

Photograph courtesy of the Museum of the City of New York.

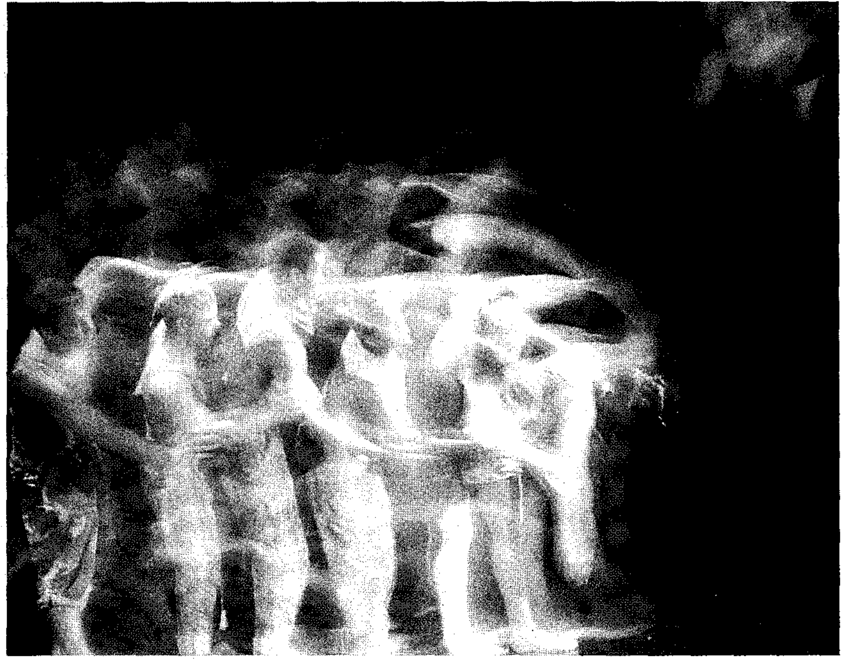
kids

Green Thumb...Pacific Sounds

Performance

Quiet, Please; Will You Please Be Quiet

Hush, Lull, Mute, 'Nuff Said! **(below), a multimedia dance-and-theater production about silence, is one of several productions for kids at FringeJr. (August 18 and August 29). For more information about this year's NYC Fringe Festival and its younger sibling, FringeJr., call 420-8877.**



Children's Events

FringeJr.—Ten alternative productions for younger theatergoers. Including *Hush, Lull, Mute, 'Nuff Said* (pictured), 8/18–8/28 at Context (28 Ave. A); *Clowning the Bible,* starring devout performers with very big shoes, 8/19–8/29, and *Alice's Tea Party,* a Wonderland-inspired participatory performance by the Young Performers Theater, 8/18–8/26, both at Henry Street Settlement (466 Grand Street); *Shirts, Socks, and the Pajama King,* by the Esperance Theatre Company, a fantasy in which household objects become vacuum monsters, 8/18–8/29 at St. Marks Studio Theater (94 St. Marks Place); *Kingdom of the Sun,* by the Shangri-La Theater Company, in which a girl named Herald kicks the armored butts of chivalric knights and faces down fire-breathing bananas, 8/18–8/29, and *Sleepy Head and Other Works* by the BoBo Dance Theater, a blend of pantomime, slapstick, and circus daredevilry, 8/21–8/29, both at University Settlement (134 Eldridge St.). Other family-oriented Fringe shows include *Journey to Friday, Fringe: High, Blink,* and *The Ugly Duckling.* For show times, call 420-8877 in New York, 800-FRINGENYC otherwise, or visit www.fringenyc.org; $11 general admission, $7 kids.

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Different Drum—Experience the music of faraway lands on the rooftop of the **BROOKLYN CHILDREN'S MUSEUM**. Dance to the beat of a multicultural percussion band on 8/20, or journey to the Pacific Islands through song and storytelling on 8/27. The free shows begin at 6:30 P.M. 145 Brooklyn Ave., at the corner of Brooklyn and St. Mark's Avenues (718-735-4400).●

Play Ball—Play basketball, soccer, handball, or jump rope and create your own field day at **CENTRAL PARK**'s North Meadow Recreation Center. Free kits filled with a variety of games and sports equipment are available year-round through the Central Park Conservancy. Weekdays 10 A.M to 8 P.M. and weekends 10 A.M to 6 P.M. Call to reserve (348-4867). Mid-park at 97th St.●

Kid's-Eye View—Try on antique fashions, learn nineteenth-century games, and view history through a child's eyes every Thursday in August at the historic **SUNNYSIDE** estate of Washington Irving. 10 A.M to 5 P.M. General admission is $8, $7 for seniors, $4 for children ages 6–17. W. Sunnyside Lane, Tarrytown. Call for information (914-591-8763).

Weed Out—Join in on the activities of the Gardening and Needlework Clubs at the **LEFFERTS HOMESTEAD CHILDREN'S HISTORIC HOUSE MUSEUM**. Harvest vegetables, weed, and learn composting skills on Thursdays; embroider, quilt, and practice needlepoint on Fridays, in August from 1 to 4 P.M. Inside Prospect Park, near the Flatbush Ave. and Empire Blvd. intersection, Brooklyn. For further information, call 718-965-6505 ●

Dance Fever—Move differently to the music, Thursdays in August—no matter what your age. After half-hour dance lessons in ballroom (8/19) and disco (8/26), dance under the stars. Begins at 6 P.M. on the plaza at the Charles A. Dana Discovery Center inside **CENTRAL PARK** at 110th St. and Fifth Ave. For more information, call the Central Park Conservancy at 310-6636.●

Sweet Nothings—Learn to communicate twenty-first-century-style in the **SONY WONDER TECHNOLOGY LAB**'s "Can You Speak Emoticon?" program. Use computer-generated symbols to express thoughts and feelings and decode messages written in this new language on 8/21 and 8/22, between 2 and 4 P.M.; $3 per child for materials. Madison Ave. at 56th St. (833-8100).●

Ponderrific!—Conduct experiments to find out what happens to the oxygen in pond water at the **NEW YORK BOTANICAL GARDEN**'s Everett Children's Adventure Garden. Hear pond-related stories and paint a pond—with Monet's *Water Lilies* and the local scenery for inspiration. 8/14 through 8/22 from 10 A.M to 5 P.M. (Also at the Adventure Garden, an exhibit of "America's Trains and Trees" features trains that chug from Niagara Falls to the deserts of the Southwest to the Florida Everglades. 200th St. and Kazimiroff Blvd., Bronx (718-817-8700). Grounds admission is $3 for adults, $1 for children ages 2–12, except Wed. and Sat., when admission is free. Admission to the Children's Adventure Garden is an additional $3 for adults and $1 for children. Closed Mondays.●

Winged—The Butterfly Zone at the **BRONX ZOO**—which allows visitors to commune with close to 1,000 butterflies and moths in a caterpillar-shaped tent—has reopened. Hours are daily from 10 to 5 and until 5:30 on weekends and holidays, weather permitting. Admission is $7.75, $4 for students and seniors, children under 2 admitted free. Bronx River Parkway at Fordham Road (718-367-1010 or log on to www.wcs.org).

Mosaic Madness—Clean out your toy box and bring some of your favorites to the **CHILDREN'S MUSEUM OF THE ARTS** to create a mosaic representing present-day pop culture. The artist-led workshop is open to all ages. 8/21 from noon to 5 P.M. General admission is $5. 182 Lafayette St. (274-0986). ●

All the Better to . . . "Robot Zoo" at **LIBERTY SCIENCE CENTER** lets kids try out the long teeth, the fast tongue, and the sonar detector creatures use to catch their prey and avoid becoming another animal's lunch. (Through 1/9/00.) Liberty State Park (Exit 14B off the New Jersey Turnpike), Jersey City (201-451-0006); $9.50 adults, $8.50 students and seniors, $6.50 children ages 2 to 12.

Sounds of Africa—At the Charles A. Dana Discovery Center in **CENTRAL PARK**, artist Ahmondylle Best will teach students of all ages to play a *shekere,* a West African percussion instrument, on 8/22 from 1 to 2:30 P.M. For those who prefer to just listen and watch, the Harlem Meer Performance Festival on 8/23 features multicultural performances of music, dance, and theater from 2 to 4 P.M. Inside Central Park at 110th St., near Fifth Ave. Call 860-1370.●●

cue

Ethan Brown
Nightlife
Barbara Ensor
Kids
Brett Kelly
Movies
John Leonard
Television
Ariel Levy
Books
Events
Radio
Nick Meyer
Sports
In Concert
Edith Newhall
Art
Robin Raisfeld
Restaurants
Stephanie Saulmon
Online
Jennifer Senior
Theater

Photograph by Fred Reid.

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

From $80/Day! Furn apts: licensed. Credit cards. Seen in The Wall St. Journal. **212-348-8100 / 800-550-7071** **Fax: 348-8362 OXBRIDGE@aol.com**

ESSEX HOUSE HOTEL at $100 a day Executive & vacation suites. 80% discount - one-month minimum stay required*. Studios, 1 & 2-BR suites available. Park views. Maid service two times daily. Spa, concierge & all other hotel amenities. *Please inquire about our short stay rates. Contact David - PH: **212-541-5800 ext 224** **Fax: 212-541-4410 1-800-689-4584 x228**

Weekly/Monthly/Yearly—A variety of apts in Manhattan. We speak French, Spanish, Portuguese, Italian, Japanese, German, Korean. **www.maisonintl.com** **MAISON INTERNATIONAL 212-462-4766**

Beautifully Furnished Apts The hotel alternative on the East Side, complete with concierge. As seen in **New York Living.** **800-658-7366** or **www.churchillcorp.com**

Battery Pk City—Luxury doorman bldg. Lovely furnished studio. Available Oct. Flexible terms. Call: **212-369-5503**

Extended Stays—The pleasures of home with the luxury of **The Regency Hotel.** Contact Sharon Cabral @: **212-339-4132**

AS YOU LIKE IT - Select Furn Apts. Style/Location/Value/Credit Cards. **800-277-0413 / 212-695-3404/4655 (fax)**

800-835-8880 ABODE—Lovely furn apts. 4-nite min. abodenyc.com **212-472-2000**

COUNTRY PROPERTY

Upstate NY—Near VT. 2800 sq ft, Contemporary Cape, 7.7 ac, quiet country road, 5BR/3bth, inground pool. $185,000. Country Properties: **518-677-8588**

Refined Elegance—43 acres; deep, sensuous vistas. Custom Northwest-style 2-BR home: 8' windows, light everywhere, 40' cathedral ceil w/cupola and steeple. Great room, stone fireplace, barn/studio/workshop. Pond and brook. $350,000. 2 hours New York City. **Valued Properties** - specializing in unique and exciting properties. **914-292-8222**

HOPE, NJ 1 HR NYC

Beautiful center hall colonial on 13 secluded acres with awesome panoramic views, landscaped grounds and custom-built decks and patios. Features 4 spacious bedrooms, 3 1/2 baths, large au pair suite, family room w/stone fireplace, hardwood floors, finished walk/out basement, in-ground pool, huge 2-level deck. Great entertaining! $329K. **908-637-6040**

To advertise in
New York Magazine's
Town and Country, call Tim Hyde:
212.462.3320 or fax: **212.462.3595**

VACATION PROPERTIES
For Sale

Montauk, LI—1-BR condo overlookin Ft. Pond Bay, in private gated communit Pool, spa and private fishing pier. For information, please call: **516-361-944**

HOUSE FOR SALE
Pennsylvania

POCONOS—Wonderful modern ran on 2 lovely acres in lakeside communit 4 bedrooms, 2.5 baths w/jacuzzi. Lar master BR has walk-in closets, skyligh and sunroom has beautiful large hot tu Other amenities include central vac, a appliances, fireplace, skylights, garag Near Camelback and Big Boulder ski area New to market but must sell fast f relocation purposes, and this is a steal $134,900. Additional adjoining buildab 2 acres/$29,900. Owner. **570-325-7899**

Inns and Lodges

CONNECTICUT

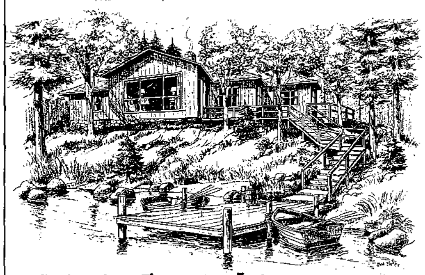
BLACKBERRY RIVER INN -- Norfolk 800-414-3636 Wake up in the mountains at our 235-yr-old, elegant Colonial Inn on 27 scenic acs w/pool. Lux rms, some w/fplc/jacuzzi. Antique/hike/relax. Country breakfast incl. **860-542-5100 / www.blackberryriverinn.com**

NEW YORK

Amagansett, Hamptons . . . GANSETT GREEN MANOR Exclusive hideaway cottages & suites set on 2 acres of beautifully landscaped gardens enhanced by ponds, patios, picturesque vus; all w/kits, priv bths, entrances. Wlk ocean/trans/shops. Pet-friendly - please inquire. **http;//www.peconic.net/gansettgreenmanor/** **516-267-3133**

In Southampton since 1901
THE VILLAGE LATCH, our Great Gatsby-style inn, has been the hotel of the rich and famous...and to this day it still remains so. Each of our 62 rooms are uniquely different, with all amenities. Options include decks, balconies, duplexes, suites, fireplaces, or your very own villa for private groups. Tennis, pool, health club and spa privileges. Imagine a 5-acre estate, yet right in the heart of the village, near ocean beaches. **Res: 800-54-LATCH / 516-283-2160** **www.villagelatch.com**

AWARD-WINNING MOUNTAIN GETAWAY
Deluxe mtn lodge in cool, clean 75,000-acre Forest Preserve. Great food and wine destination. In/out pool, spa, tennis. Winner of the **1999 NY Wine & Grape Foundation "Restaurant of the Year Award"!** Live Jazz. Gourmet Restaurant. Wine-Tasting Dinner August 28. Featured NY Times. **Scribner Hollow Lodge, Hunter, NY** **1-800-395-4683 www.scribnerhollow.com**



Private, Tranquil & Romantic
Suites with jacuzzis for 2, fireplaces & Private decks
Lakehouse Inn On Golden Pond – Rhinebeck
90 minutes north of NYC (914)266-8093
millennium weekend available

"A DISTINCTIVE COUNTRY INN"
18 c. Colonial with canopy beds, jacuzzis, fireplaces, clawfoot tubs. Gourmet bkfst. A private 160-acre country estate with panoramic views. Hiking, swimming, fishing, wineries, antiquing. **"Mystic Meadows"...** So close yet so far. 90 mins NYC. **914-868-1934 www.mysticmeadow.com**

MONTAUK
WHERE LONG ISLAND BEGINS
1999 VACATION GUIDE
To receive your copy, please call the
Montauk Chamber of Commerce 516-668-2428
Visit our Web Site: **www.montaukchamber.com**

A Short Vacation That Feels Like Forever... Is at Peri's Bed, Breakfast & Spa. Indulge yourself in an exquisite retreat in Montauk. You'll be spoiled with gourmet meals, massage, European skincare treatments, aromatherapy and the promise of a brand-new you!... **516-668-1394**

Need a Vacation?

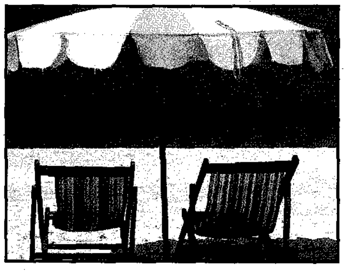
Come to our "secret hide-a-way"...
HILLS HOTEL
located in a quiet Catskill hamlet

- *Home-cooked gourmet cuisine (vegetarian available)*
- *Rafting on the Delaware River*
- *Hiking • Biking • Tennis • Fabulous Pool*
- *1,75 hour from Manhattan*

Hills
Call or write for brochure
and rates: **914-482-4729**
Your Hosts... Walter and Anna
Callicoon Center, NY 12724

SOUTHAMPTON INN—
Charming, completely renovated 90-room hotel. Pool, tennis, beach shuttle, lounge & playroom. Fabulous breakfast buffet, light lunch by the pool or in our cafe. Walking distance to everything. Starting at $179. **800-832-6500 www.southamptoninn.com**

To advertise in New York Magazine's
INNS AND LODGES



POSTMARK
First Class

call Tim Hyde at
212.462.3320

or fax
212.462.3595

Travel

SUMMER RENTALS

BRIDGEHAMPTON
Year-round rentals for all occasions. All amenities, 5-8 BRs, waterfront/woods. Pool/tennis/b-ball/gym/hot tub. Bike to beach/towns. Mins train/Jitney. Owner - Michael: **212-861-4046**
www.hamptonrental.com

East Hampton—Jeneen's Cottages. Rentals daily & weekly. Accommodates 1-4 with kitchen. $130-$225 per day. Cable TV. Adj. harbor. **516-324-9024**

FI - Ocean Beach - Oceanfront
New 5-BR home, avail Mon-Fri only. $1,095-$1,895. 2 *beachfront* decks, BBQ, hot tub, etc. All amens. David: **212-929-7531**

HEALTH SPAS

Five-Day Body-Fat-Loss Boot Camp—Steps To NJ Ocean. **732-775-7575**

SEASONAL RENTAL

BRIDGEHAMPTON—Brand-new 7-BR, 6-bth house on 5 acres w/pool & tennis. Great for groups. Avail weekly/weekends. **www.hamptonschateau.com 212-787-6750**

BED & BREAKFAST New York

AS YOU LIKE IT—Accessible, affordable, attractive apts and B&Bs. **212-695-3404**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-965-1102**

ACCESS NY—Quality furn apts/B&Bs. Short/long-term... **212-414-1326 fax: 4686**

79 St./Madison Ave.—Fully furn studios. Sublet day/week/mo. No fee. **212-327-4875**

Metro Dwellings—Hotel Alternative. **212-712-9167** www.metrodwellings.com

To advertise in
New York Magazine's
Travel, call Tim Hyde:
212.462.3320 or fax: **212.462.3595**

Health and Fitness

COSMETIC SURGERY

LASER EYELID SURGERY
Free Consult With Eyelid Specialist. Fast Healing. **www.eyelifts.com 212-265-8877**

DENTAL

NY BREATH CARE
Provides The Most Effective Anti-*Halitosis* Treatment Avail. Featured On 20/20 & Today. App't/Info: **212-683-6505**

aser Teeth Whitening - 212-262-0950—ree Consultation - Cosmetic And Anxiety

ELECTROLYSIS

Rose-Eve - Stop Tweezing & Waxing!—47 5th Av: **889-0166** / F. Hills: **718-793-1736**

HEALTH & BEAUTY

LASER HAIR REMOVAL
Proven Method, Fast Results. **212-744-2274**
www.skinovations.com

LASER COSMETIC SURGERY
LASER HAIR REMOVAL & BOTOX
D. Litwicki, MD, PC
572 Park Av. / 102 W. 75th St. **873-2334**

TANNING SALON
212-308-1691

LASER HAIR REMOVAL
Excellent rates. 50 West 72nd St. **787-5949**

TORN EARLOBE?
FREE EAR PIERCING WITH THE REPAIR OF TORN EARLOBE
212.744.LOBE • 212.744.5623
Insurance Accepted
Where Applicable

LASER HAIR REMOVAL
Advanced Technology. Madison/54 **758-8867**

***All* Family Massage Therapy**—7 Days. NY Licensed. Outcalls. Irina: **201-242-9600**

To advertise in
New York Magazine's
Health & Fitness, call Mark:
212.462.3316 or fax: **212.462.3595**

Sports Guide

CANOEING

Orange & Sullivan Counties *Offer miles of river to discover, from rushing white-water to gentle scenic stretches. We have all you need, from canoes and kayaks to rafts and campsites. Orange and Sullivan Counties are just 90 miles from NYC. One call makes all your reservations.* Call: **800-882-CATS & say "I Love NY".**

PERSONAL TRAINER

WOMEN WHO WANT RESULTS
Need **The Bodysmith Co.**, As Seen In The May Issue Of Marie Claire. **212-249-1824**

1 Week Free Training - No Membership Results Guaranteed. 20 Yrs Exp, Certified. Midtown Location. Pvt Gym. No Crowds. **Ultimate Training Center 212-207-8154**

TENNIS

Master The World's Most Challenging Pastime...

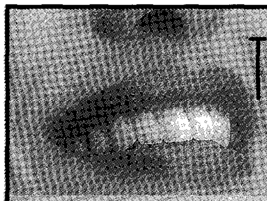
JOHN JACOBS' GOLF SCHOOLS

America's #1 Ranked Golf School At

Tennanah Lake Golf & Tennis Club

Call toll free: ***1 800 582 8305***
Roscoe-Hankins Road • Roscoe, NY 12776
e-mail: info@tennanah.com

DENTAL



THE ART & SCIENCE OF DENTISTRY

PORCELAIN VENEERS
COSMETIC DENTISTRY

Pearlinbrite™ Laser Tooth Whitening
Dr. Linhart uses a revolutionary and unique combination of materials to quickly and effectively whiten teeth in just one visit.

Preview your new smile through the technology of computer imagery!

Park Avenue Centre for Dental Arts
Jan Linhart, D.D.S., P.C. - Director
The Helmsley Building • 230 Park Avenue (46th Street), NYC
(212) 867-6272 **www.parkavedental.com**

Call today for a no-fee consultation without obligation.

All phases of general dentistry included. Member: American Dental Association, American Academy of General Dentistry

We're in the Bell Atlantic Yellow Pages.

HOLISTIC HEALTH

PAMPERING SESSIONS
Tantra Sensual Therapy...Baths, Massages, Colonics - In Private Home.
www.tantratemple.com 212-868-7760

LICENSED ACUPUNCTURE

Chinese Massage Therapy—Magic Hands Acupuncture. 2 E 37. **212-683-9891**

MASSAGE/THERAPEUTIC

Bodyworks By Momi
Massage, Body Wraps, Cellulite Reduction. Outcalls Avail. 38th & 5th. **684-6897**

Thai Technique With Stretches—Divine, Gifted Touch. Ms. Tylor. W.56th. **974-9633**

Cleansing Massage Specialist—Noon-10pm. Emma. By app't. **212-726-0138**

***#1* Magic Hands**—Private. 7 Days. In/out. Full bodywork. *82 **718-651-8882**

EMERALD SPA
Russian Sauna w/Platza Treatment, Steamroom/Dry Sauna/Pool/Whirlpool, Massage/Scrub/Manicure/Pedicure... For Men/Women. L.I.C. **718-433-1224**

RN's—Water Specialties, Massages, Baths. Innovative. Call: **212-749-6442**

Exquisite Touch—Perfect Healing. Julia. Day/Eve, Monday-Friday. **212-501-4290**

KOBE 56
Shiatsu & Swedish, Sauna & Steam Room. M/F, Couples. Resid Avail. 23 West 56th St. **212-333-2588 / 586-0555**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

914-371-0693—Japanese Therapy. Located In Rockland, NY. 7 Days.

NOEVIR
—Steam, Dry Sauna, Shiatsu, Swedish Massage. **212-594-1602**

Chinese Bodywork & Back/Foot Rub—350 5th Ave. Call: **212-290-9550**

To advertise in ***New York Magazine's*** **Health & Fitness**, call Mark: **212.462.3316**

Continued on next page.

Health & Fitness

Continued from previous page.

MASSAGE/THERAPEUTIC

GREEN JAPANESE SPA
Men/Women. Bodyscrub, Swedish
Massage, Facial. **212-268-7575**

Ki-Touch—E 45. Swedish, Refl, Facials, Steamroom, Colonics. Priv. **212-682-1166**

THE PARK CLUB - NEW IN NY
Clean, Quiet, Relaxing Environment.
41 East 60th St., 3rd Fl. **212-751-7781**

Comfort Yourself W/Perfection—Bodywork. Midtown E. 10:30a-8p. **212-279-1144**

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. **212-447-6666 / 800-834-7286**

Best Chinese Bodywork—Incall And Outcall. **212-397-9628 / 212-966-8625**

212-268-8728
—Acupressure / Acupuncture / 7 Days

Chinese Licensed Acupuncture—And Acupressure. East 33rd. **212-448-9289**

Midtown Swedish And Shiatsu—By Appointment Only. Call: **212-575-3821**

MEDICAL

HIV/STD/GENITAL WARTS
Viagra For Sexual Dysfunction.
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

To advertise in ***New York Magazine's* Health & Fitness,** call Mark: 212.462.3316

WEIGHT CONTROL

introducing the
ZONE DIET
delivery program prepared fresh &
DELIVERED to your home **DAILY**

- ZONE DIET developed by Dr. Barry Sears, PhD.
- 3 meals 2 snacks
- 3 time award winning chef Philip F Andriano
- based on Nobel Prize-winning research
- only $31.95 a day

For more information call toll free
seven days a week, 24 hours a day
1.877.779.ZONE (0663)

WEIGHT CONTROL

10-15 Stubborn Lbs? $40/Wk. Includes Liquid Protein &/Or Meds. No Start-Up Fee. Upper E Side/Gramercy Pk. **570-5058**

We Have The New Medication Everyone Is Talking About! Losing weight has never been easier. MD-supervised. **737-4644**

THE EASY WEIGH™
NYC, New City, White Plains.
MD-Supv. **Xenical, Endermologie Avail.**
800 423-8746 / 914 638-4464

---

(888) PERMALOSS
Caring Female MD, Bd-Cert. Weight
Expert. PERMALOSS Developer. Lowest
NYC Fees. No-Fee Consult. 116 CPS.

Medical Weight Loss—Using Medi
tions. Full/Modified Optifast. **212-288-54**

LICENSED THERAPY

Surrogate Therapy—Intelligence, comp
sion, discretion. 12 years exp. **212-316-476**

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

SEXUAL SUCCESS
SEEN ON 20/20 & CNBC
NYC's ONLY CERTIFIED* Sex
Therapist-Supv'd SURROGATE PROGRAM.
Cure Impotence/PE/Shyness/Desire An
Orgasm Problems. MD-Approved.
Proven Success. 212-971-606
*American Association of Sex Educators, Counselors & Therapis

---

SEX THERAPY
Impotence, Premature Reaction
Surrogate Program - Medically
Administered & Supervised
By Lic'd Psychotherapist.
Free Consultation: **212-679-6717**

TO ADVERTISE IN
Health & Fitness,
call Mark: 212.462.3316

Boats and Yachts

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 days: **212-717-0300** or **914-723-4510**
www.prestigeyachtcharters.com

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

MYSTIQUE
Classic Weddings & Private Parties.
MYC, Inc. E. 23rd St., NYC **212-856-9446**
WWW.METYACHT.COM

SAIL ON A TALL SHIP! The Schooner RICHARD ROBBINS, 2-49 guests, from NY or NJ. **973-966-1684** Our 16th Year.

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana M/V Jewel
Personalized, Luxurious Yacht Charters.
Dinners A Deux...To Large Corp Events.
www.doveyacht.com
212-594-1561 • 973-482-1991 • 888-860-DOVE

CORPORATE AFFAIRS•WEDDINGS
Charters • Luxurious Dinners
The Skyline, Statue of Liberty, Great Food
and Dancing... Who could ask for
anything more! Sailing from NY, NJ, CT,
Brooklyn, Queens, LI and Westchester.
VIP YACHT CRUISES INC
212-524-9454

WORLD YACHT
Perfect parties for up to 500 guests.
NY and NJ departures available.
www.worldyacht.com **212-630-8800**

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

LEISURE YACHT CHARTERS
Classic Yacht, DIPLOMAT.
Contemporary Yacht, CELEBRITY.
Weddings, Parties, Corporate Events.
See us at Pier 84 at W. 43rd St.
Parties Up To 200 Guests. **(212) 594-9555**

Private Sail With Someone Special—51' yacht, 2 crew, champagne, shrimp, roses. $422 & up. **212-873-7558** Grps: $360 & up.

CHELSEA PIERS CHARTERS
For Prompt, Complete & Detailed Information on **ALL** of NY's Finest Yachts Call **212-645-6626** or visit **www.BoatsNYC.com**

To advertise in
New York Magazine's
Boats And Yachts, call Alex:
212.462.3325 or fax: **212.462.3595**

HURRY UP & CALL!!
PLACE YOUR AD IN THE
FALL FASHION ISSUE
DEADLINE IS 8/17/99
3PM SHARP!
CALL 212-463-0024

New York Kids

ENTERTAINMENT

adeleine: Award-Winning Magician—TV Clown Like-No-Other! **212-475-7785**

own Magic—Characters, Puppets, etc. nies, Pet Zoo, Full Service. **212-544-8153**

armite Puppets—Lion K, Aladdin, ercules, Dalmation, Sesame, Dinosaurs, oh, Face Paint, Balloons. **212-473-3409**

GIFTS

The Toy Store For Very Lucky Kids
Choosing the right toy or gift takes experience. And we've got it. We will personally select, wrap, label and send your gifts.
Call **Scarsdale Child's Play**
800-258-5775 or **914-723-4396**
www.scarsdalechildsplay.com

PARTY SPACE

EAST SIDE AMUSEMENTS
GRAND OPENING!
Virtual Reality, Video Games, Billiards, Fun! 10-250pp. Catering Avail. All Ages!
163 East 86th St. **212-831-7665**

To advertise in ***New York Magazine's*** **NY Kids,** call Kris Cappadona: **212.462.3319**

PHOTOGRAPHERS

Children's Portraits—Black & White, Intimate & Natural, +Parties, Weddings & Family. **Carol Kleckner Photography** NYC: **212-684-5945** or CT: **203-618-0455**

To advertise in
New York Magazine's **NY Kids,**
call Kristen Cappadona: **212.462.3319**

Summer Entertaining

CARICATURES

eading Caricaturist—Enliven your usiness or private party. **212-873-1695**

aricatures By Dale Gladstone—Laughs uaranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

BRAVO!" - Murder Mysteries, Magic, imo Scav Hunt, Lookalikes, Clinton, ustin Powers, Roasts, Casino **212-744-9000**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

·HARDBODIES, INC·
CLASSY, EXOTIC M/F STRIPPERS
212-988-8484 • 516-795-2400 • 718-693-9441
WWW.HARDBODIESINC.COM

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
800-MURDER INC (800.687.3374)

•STRIPTEEZ•A•GRAM•INC•
The **Only** Gift That **UNWRAPS** Itself!!!
212-391-2480 • 718-352-9423 • 516-485-6600

1,200+ Lookalikes—Austin Pwrs, Hill/Bill/Gates... World Of Ent. **800-304-4911**

•UNIQUE ENTRTNMNT•
Variety Acts•Interactive•Event Planning
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**999+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

J. Sands' "ThisIsYourLife"- *Roast/Toast* The older-the better! Hilarious! **800-474-JOSH**

GORGEOUS STRIPPERS 914-669-8254 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

Palmistry, The Tarot, Numerology—By Registered Psychic. **212-410-1299**

ENTERTAINMENT/MUSIC

Pianist/Singer—Jazzy Gershwin, B'way, More... **www.jonathansegal.com** **212-222-3169**

Karaoke/DJ Parties—Prof'l And Fun! David **718-631-1024** **expresswaymusic.com**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **212-682-6281**

PARTY PLANNING

ENTERTAINMENT AND PLACES
23 Years Experience. 3,300 Events.
Corp/Priv. Eric Silvey Ent.: **212-486-9517**

Worldwide Events—212-734-3638
Extraordinary Parties! Perfect Dinners!

NO-FEE EVENT PLANNING Corp & Private Parties, Weddings. Top Client List.
Red Letter Events **212-772-1177**
www.redletterevents.com

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

PARTY SPACE

S.O.B.'s Nightclub & Restaurant—Fun, Fabulous & Festive Venue. Corp/Private. In-House/Off-Premise. **212-645-2577**

EAST SIDE AMUSEMENTS
GRAND OPENING
Newly Renovated 5,000 Sq Ft Facility
Virt. Reality/Video Games/Billiards, Bar
Private Or Corp. 10-250pp. **212-831-7665**

NEW YEAR'S EVE 1999
Don't Miss Out! Book Now!
Spaces Going Fast! **212-684-6402**

The Leopard—"Party specialist." --Zagat '99. For 10-75. Call Andrew: **212-759-3735**

BOWLMOR LANES—Largest bowling center in Manhattan. 2 full bars & 42 lanes. Private floor & party room avail. **255-8188**

Antique,Unique!—W.Vlg.20 Fr drs, *open*-air lnge,mahog bar,tin ceils, 20-200. Book *yr Xmas/NewYear's parties now!* **479-7306**

BIRDLAND
"THE Jazz Corner of the World"
200 seat, fully staffed, elegant Times Sq. nightclub avail. 12/31/99. Perfect for corp or private Millennium Party. **212-581-3080**

New Year's Eve 2000 at BUDDAKAN
Take over one of the country's hottest new restaurants for your own private Millennium Celebration. This spectacular restaurant combines ultra-chic decor with incredible modern Asian cuisine. 10-ft gold-leaf Buddha, enchanting waterfall and stunning community table. State-of-the-art sound system. Named **Best New Restaurant** by **"Food & Wine"** & **"Travel & Leisure"**. For details, call: **215-923-6069**

PRIVATE PARTIES MADE EASY
Restaurant in Landmark Brownstone accommodating 20-200pp. Any occasion or budget. Call Mauro at: **212-501-7014**

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.
www.200fifth.com

METRONOME
NY's premiere party space in Flatiron/Gramercy. 2 rooms, 10-700pp. B'way @ 21st St. **505-7400** **www.metronomenyc.com**

EAT, DRINK & BE MERRY
5 unique locations. Any occasion.
All budgets. 20-400pp. **212-585-2371**

www.successfulaffairs.com
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

Metropolitan Pavilion
Elegant, sophisticated, stylish.
www.metropolitanevents.com **212-463-0071**

Madison Square Garden
Restaurants and Catering **212-465-6106**

Very Cool New Space—25th/Park. *Cater In/Out.* ***Star Chef. Book yr Xmas/New Year's parties now! **212-479-7379**

Your Wedding, Bar Mitzvah, Birthday *in our beautiful Upper East Side setting.* Event plan'g. **202east** Doug: **212-861-4330**

WEDDINGS

Tribeca's Ultimate Event Space—**www.tribec.com**

To advertise in
New York Magazine's
Summer Entertaining,
call Alex Singerman: **212.462.3325**

HURRY UP AND CALL!
FALL PREVIEW
DEADLINE IS 8/31/99
3PM SHARP!
NEW YORK
MAGAZINE
212-463-0024

Interiors and Exteriors

CARPETS

Why Pay City Prices?—Showroom carpet at Brooklyn Warehouse prices! **718-272-9201**

CLOSETS

SPACEMASTER CLOSET—Closet And Storage Solutions, Plus Mirrored Doors. Free Estimates. Insured. Refs. **212-382-1533**

CITY CLOSET CO.—Free estimates... All types of shelving. Space professionals. Affordable pricing. **212-945-4010**

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
The Pioneer of One-Day Redecorating,
Featured in NY Times, NY Mag, ABC, CBS.
Low Flat Rate - Only $295/Room.
Free Brochure • 212-288-8888 • Tri-State
www.redecorate.com

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
As Seen on ABC • CBS • NBC • CNN
Tri-State Area
Call Steve Lyons: 212-338-0888

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. Fees from $100/hr. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

Make it **stylish**, make it **beautiful**, make it **home**. Let a creative interior designer make it easy. **David Klein Interior Design** (212) 679-0926

DESIGN/BUILD

Quality Design/Build Reno Co.—35 yrs. Lic/Ins. Free Est. **TRC Inc. 212-679-4825**

FLOORS

J. Rappaport Wood Flooring—Installation, refinishing, repairs. Exp/ins. **800-867-8341**

MOVING SERVICES

Move Without Stress!—A complete interior service for an exquisitely detailed home, instantly! Simple Space: **800-463-7668**

Beautiful & Affordable - Complimentary Consultation. Catherine Campbell Interior Design.... **(212) 254-4909 / (212) 924-0757**

To advertise in ***New York Magazine's* Interiors,** call Kris: 212.462.3319

KITCHENS

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (700 types of moldings to choose from), we have it all! **238 W. 108th St. 212-749-6438**

CUSTOM DRAPERY

CUSTOM DRAPERY
WINDOW TREATMENTS
Valances • Cornices • Wood Blinds
Roman & Balloon Shades
Solar Shades
Silhouettes • Luminettes
COMPLETE DESIGN-SERVICE & INSTALLATION
SERVING ALL BOROS, WESTCHESTER, L.I. & LOWER CT.
CALL FOR FREE SHOP AT HOME DECORATING SERVICES

MANHATTAN	TOLL-FREE	BROOKLYN
212.385.2253	800 MARC TASH	718.336.3326

MARC TASH INTERIORS

To advertise in ***New York Magazine's* Interiors,** call Kris: 212.462.3319

LIGHTING

Track By Jack 212-714-38
Track-lighting specialists. Installati Sales. Wholesale bulbs. Update old ca w/small, efficient, low-voltage halogens.

PAINTING & WALLPAPERING

Rigas Painting Custom painting, plaste ing, wallpapering. Residential/commerci Free estimates. Ins............... **212-980-44**

Absolute Best Painting Woodwork–Ins/Excellent Refs. Affordable. **212-744-9413**

FINE PAINTING—Great prep. Elega faux finishes. Ins. Call Rob: **212-889-6874**

Sagebrush Painting Co. 212-627-4212–Painting/Plastering, Faux Finishes... Ins.

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duett Verticals, Mini-Blinds, Draperies And A Soft Treatments. **KINGSBORO: 212-243-072**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600..................................718-748-860

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette an Draperies. **Lowest Prices: 212-807-8674**

Marketplace

APPLIANCES

ALL MAJOR APPLIANCES
Guar lowest prices. Imm del. Auth dealer.
718-338-3500 / 774-0198 Expert advice.

Appliances & Air Conditioners
* ON-LINE *
The Easiest Way to Buy Your Appliance,
Air Conditioner or TV at the Lowest Price.
www.klearview.com 1-800-478-COOL

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ASTROLOGY

Ann Fisher - TV/Radio Psychic—20 Yrs Exp. Accurate. Credit Cards. **518-465-0903**

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

Mrs. King, Psychic Reader—Specializing in Affairs of the Heart. **954-563-0106**

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com **215-482-6517**

European Psychic—90% Accurate. TV/Radio. CC's. **215-934-5908** 18+.

To advertise in ***New York Magazine's* Marketplace,** call Kris: 212.462.3319

6th Generation Psychic—Featured: Vanity Fair. 20 Years Exp. Jeane: **310-312-9775**

Clairvoyant—Voted 10 most accurate: relationship/finance/'99 forecast **800-720-5592**

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

To advertise in ***New York Magazine's* Marketplace,** call Mark: 212.462.3316

LIMOUSINE SERVICE

Stretch—$60/hr. Special: $179/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

Lexus/Lincoln Limos, 2-18 Passengers—Vi/MC/AX. All Occasions. **800-546-3254**

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

TO ADVERTISE IN
Marketplace,
call Kris: **212.462.3319**
call Mark: **212.462.3316**

THE
HOME RESOURCES
WILL APPEAR IN...
FALL PREVIEW
SPECIAL ISSUE

To advertise in
New York Magazine's
HOME RESOURCES,
please call
Kris Cappadona at:
212.462.3319

Issue Date: 9/13
On Sale: 9/6
Home Resources Deadline: 8/16

ole Play

try Diva—Let Me Train You...Now! sh/X-Dress/Nurse. 212-501-6748

rse Fantasy—Cleansing. By Appoint- nt Only. 212-689-1876

1ODELS GALORE
800-606-1071
212-399-8536
.et our beautiful & elegant models fulfill your needs.
Visit our website at www.modelgalore.com
New Models Interviewed Daily.

ASSIONATE PRIVATE NURSE
'ersonalized & Intimate. 212-354-4391

ivate Pleasures—By Appointment ly. Discreet. 212-420-8451

eole Nurse—Sensual To Fetish Exam/ :ansing. CC's. Call: 212-358-5740

ndy - Sutton Place—Upscale, elegant, autiful and private. 212-980-8118

:treme Pampering—Baths/Candles/ usic/Discretion. Midtown. 212-448-0954

FUJE
Private Modeling Service.
For Discreet Gentlemen!
Appointment Only.
A/C COOL!
212-967-9199

ıcklyn—Stunning Model/Actress. xclusively For Upscale Men. 212-758-8817

sian Male Model—Upscale, Private, or Gentlemen. Call Mark: 212-481-2126

.ussian Angels—Discreet, Private. rooklyn. 718-236-5232

JILLIAN BRADLEY
& ASSOCIATES
A Wall Street Edition.
The Experience Continues.
212-425-0540

Aistress Nicole—New rates. Sensual ole-play. NYC/Westchester. 212-352-4352

Aisty & Friends—For Hot Talk. Only 51.59 Per Minute. Call: 888-742-6054

Body Builders & Wrestlers—Muscle And Wrestling Fantasies. 212-316-2503

Adalis—An Uninhibited Ebony Playmate. By Appointment Only. 212-472-0868

Sensual Touch—Very Private. In-Call 24/7. 212-828-5685 / 212-828-5683

ROSE CLUB
THE MOST BEAUTIFUL
ASIAN LADIES IN NY
Open 24 hrs / 7 days
212-354-5599
718-482-8900
www.oriental-ny.com

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

Asian Apple Agency—Outcalls Only. Call: 212-327-1535

www.exotica-2000.com
See Our Staff On-Line
212-686-8777

Parlez-Vous—French Role-Play? Private Ecstasy. Sensual Hands. 516-773-4284

Step Off The Stress Mill—Role-Play & Complete Relaxation. Nina: 212-868-0268

Fantasy Men
New York's Premier Male Models
(212) 388-1500
Safe and discreet. All major credit cards.

Elegant, Confidential—Out Only. By Appointment. Call: 212-243-3762

JANE'S PLACE
A LOT OF FUN PEOPLE
IN A DISCREET AND
CONVENIENT LOCATION.
(212) 929-9122
janesplacenyc.com

Comfort In CT—Powerful Male Masseur. Fulfill Your Needs. 203-249-0694

Nicolette & Allison—Intriguing & Inspiring. By App't. 212-679-5330

Rage & Friends—Exotic Muscle Women. Sensual Wrestling. CC's. 212-358-5740

MALE FEMALE
NY HEAT
(212) 989 7280
All major Credit Cards Accepted

Katia & Victoria Are Back—Upscale, Elegant, Very Pvt. Wall St. 212-509-6773

Elegant Tenderness—Charming and sensual. Hotel/res. By app't. 917-714-6505

NEW YORK DOLLS
Sensual ladies for upscale gentlemen. Discretion assured. In/out calls.
212-750-6686
www.ny-dolls.com

Sheri—Beautiful California Role-Play. www.bodyheatescorts.com 212-684-8621

High Society
For the upscale gentlemen who demand the very best.
www.highsociety-escorts.com
(212) 727-2000

Erotic Women for Phone Fantasy—Toll-Free. Vi/MC/AX. 877-292-6969

PRETTY NICE
—Just For You. 212-352-1515

SheMale—You Will Leave With A Smile. Call Amy: 212-849-2798

Adam And Rob For Men—Exclusive, Private And Safe. 212-988-2991

24 Hours
Ecstasy
(212) 243-0372
Models Interviewed Daily
All Major Credit Cards
Males Females

MISTRESS NATASHA
Ebony is beautiful. CC's okay. 212-268-0412

Upscale, Luxurious—Upper East Side. www.parisintown.com 212-772-9389

RUSSIAN MYSTIQUE
Elegant, captivating, upscale. 718-266-5284

516-457-8043
The Exotic Princess

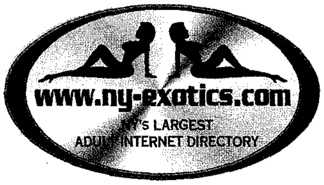
cityvibe.com
New York's Premiere On-Line Directory Of Upscale Sensual Ladies For VIP's
Over 700 Advertisers Nationwide!

New Escape In Midtown—Relaxation & Sensual Bodyrub. By App't. 212-593-3401

www.happyharem.com—Visit Our Website Today.

Pure Magic—Clean/Safe Place. In/ Outcalls. 212-755-8163

Lovely Sisters—By Appointment Only. Private And Discreet. 212-752-7521


www.ny-exotics.com
NY'S LARGEST ADULT INTERNET DIRECTORY

Sensual—Role-Play, X-Dress, Fetish. Private. Midtown Location. 212-586-3882

Dream Connection—Fantastic, Elegant, Beautiful. 7 Days. 718-854-7840

European Fem—Upscale French/Swiss Model Avail For R-P. Nina: 212-972-3359

Wall Street Adventures
...the new Gold Standard
212-509-6773

SENSUOUS GOVERNESS
Care And Training For Men. 212-764-4872

Jenny And Friends—Role-Play. For Info, Call: 212-893-8201

E.L.I.T.E. MEN
NYC's Most Beautiful Men
212-396-2300

Transsexual Film Star—China Kitty or chinkit@aol.com for info. 212-765-9860

Gina And Friends—Mature, private, discreet role-play & fetishes. 212-371-3106

Samantha—Sweet, Sensual, Smart, Unhurried. Call: 212-330-8282

EBONY HEATHER
A little Rubenesque is beautiful. 212-207-4969

Intimate Moments
(212) 255-6284
All Major Credit Cards Accepted
24 Hrs **7 Days**

Russian Dream—Relax, Enjoy. In-Call. Brooklyn. 718-645-4334

Wall Street Escape—Bodywork, Fantasy Role-Play. 212-766-9885

Cinema Variety—Exotic Male & Female Playmates. In/Outcall. CC's. 212-358-3433

WE ATTRACT NEW CLIENTS
By Serving Present Clients Exceptionally Well.
212-681-2823

Unique Service—For affluent travelers. Serving most U.S. states. Call: 212-794-3947

Russian Mistress And Beauties—Exclusive/Private. Brooklyn. 718-259-1581

Mistress Jessica—Teacher/Executive Boss. Behavior Therapy. 212-358-3919

Glamour roses
For the privileged few.
www.glamourroses.com

Shemale—Swedish Model/Video Film Star For Desires. Barbi. 212-759-6765

RUSSIAN RELAXATION
Upscale/luxurious. Brooklyn. 718-833-2662

VENTURES UNLIMITED
Hotel/Residential. 212-888-1666

Calendar Gals
WHERE THE BEST COST THE LEAST.
Residential / Hotel
Credit Cards Welcome
24 Hours /7 Days
212-509-0975

Continued on next page.

Continued from previous page.

Exclusive Role-Play—Play Out All Your Dreams! 212-696-4965

www.avataurel.com—Expert Fantasy Role-Play. Call: 212-246-6325

Light Ebony American Actress—Charming And Private. 212-414-5327

Charles' Angels
(212) 254-7188
There Is a certain Excellence Money CAN Buy
Perfection Matters.
Exquisite Female & Male Models
1-800-266-0086 www.charlesangelsnyc.com

www.nysexygirls.com 800-365-GALS
www.nyshemale.com 800-304-TSTV
www.chatdate.com 800-205-TINA

Midsummer Night's Dream
In/out. CC's. 24/7. 212-683-6000

Uninhibited Private Playmates—Come Play With Us. 212-273-9653

TOKYO
"NY's BEST!"
VERY SAFE & CLEAN.
24 Hrs 7 Days
Hotel/Residential
212-290-2312
212-290-2626

Massage

HIDDEN TREASURE
Upper East Side. 212-327-0244

Beauty & Bodywork—Elegant, Sensual And Discreet. Lisa: 212-517-6465

California Female—Visiting New York. Sensual Massage. In/Out. 212-787-8628

An Elegant Escape—West 13th St. Private. Convenient to Wall St. 212-243-1118

Central Park South - Austrian Lady—Private, Sensual And Caring. 212-246-4759

Exceptional Massage—By Marie/Claudine. Clean/Pvt. E 50s. 212-888-3497

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

SENSUAL & ELEGANT
"Very Exclusive"
Park Avenue & 60th
Hotel & Residential
Top International Models
212-753-3030

PURE DELIGHT
E. 70s. Soothing & Relaxing. 212-717-9049

PURE BLISS
Private. Credit Cards.
212-213-2977

Pears—Eclectic excellence, featuring synchronization. 212-505-5151/212-779-9944

CLASSY FRENCH MASSEUSE
Studio & Residential. 212-472-1138

RUSSIAN MASSAGE & COLONIC Therapy Dispos. W. 94th: 212-222-4868
E. 51st: 751-2319 Friendly - Natasha/Joe

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. 212-838-8388

JAPANESE SHIATSU
Call: 212-799-7087. Uptown.

The Incredible Lightness Of Touch—W. Village/Wall St. access. 212-645-4995

Courtney & Friends—212-779-9226. E 30s. Quality, Private, Elegant. Open 7 Days.

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. 212-838-1948

East 45th—Professional Massage. 7 Days. 212-949-9183

KASA 212-754-6130
Professional Masseuses From Japan

East 70th—Professional Bodycare. Pvt. 7 Days. 212-517-4519

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

UNFORGETTABLE
(NJ) 201-969-1323
Best massage! Just across Hudson River.

Miramar—Formerly 61st and Madison. Superb Bodyrub. By App't. 212-826-8814

Sylvia—Discreet, Quality Service, Exclusively For Refined Gentlemen. 212-755-9074

Bodywork—Special Russian, Mongolian Techniques. Forest Hills. 718-896-4504

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-313-9215 Best in NJ.

Aloha 201-816-9562—Oriental Shiatsu. Near 9W & Rt 4. Dean St. Englewood.

Q SALON
Call: 718-321-2539

East 30th & Lexington
Magic touch. Excellent massage. 212-545-9940

5TH AVENUE & 36TH ST.
—Prof'l Swedish Massage. 212-465-9715

Melanie - Silky Smooth—Beautiful Massage. Very Pvt. By App't. 212-889-3916

Touch By Tomas & Joe for Men—Safe, Sensual & Private. 212-689-9030 CC's okay

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

Oasis Off 57th St.—Private salon offers sensual bodyrubs. In/out. 212-593-3401

ASIAN ECSTASY
Pampering bodyrub. Pvt/clean. 212-613-5858

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

Sensitive Man W/Healing Hands—Men only. Call Marc, 9am-9pm. 212-255-8854

Adorable Female Visiting NY—Sensual, Relaxing Massage. In/Out. 212-687-2088

1-888-446-5272
Stamford, Rte. 95, exit 8, Atlantic St.

Sensuality With A French Twist—You'll Love It! Call Sophia: 212-588-0293

HAPPINESS
Asian Fantasy.
718-278-6966 / 718-937-0900 / 718-937-0400

MIYAKO 212-564-3634
7 Days/24 Hrs. Outcall Only.

Asian Sweet—New, Elegant Body Rub. Hotel/Residential. 212-251-1002

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172 24 Hrs

Sensual Body Massage By Paul—Women Only. Jacuzzi. Midtown. 212-706-2595

Stephanie From Ukraine—Pvt. 7 days a week from 11am. Midtown. 212-715-0494

Mature, Classy—Sensitive, Friendly Masseuse. Refined Clientele. 212-481-5243

COSTA DEL SOL
World Of Relaxation. 212-593-1605

MIGA 212-935-9294
—World-Class Massage. Upper W. Side.

Relaxing Bodyrub—100% Satisfaction. Call: 212-249-7490 / 212-751-9548

DARAE 54 - Sauna, Steamroom, Body Scrub—Professional Shiatsu & Swedish. Credit Cards. 914-345-0006

5th Avenue & 35th St.—Intensive Body. Prof'l Swedish Massage. 212-465-9704

Fresh From The West—Sweet, gregarious, sophisticated, adorable. 212-787-2925

Beautiful & Sensual—Totally Relaxing Bodyrub. Exotic Beauty. 212-861-2620

Neiki—Extraordinary Relaxation. Fit For A King! 718-358-1771

Pamela & Brooke - On Summer Break
Private & Luxury. All CC's.
www.bodyheatescorts.com 212-684-8616

Penn Pleasures—By Appointment Only. Midtown's Finest. 212-869-4345

Euro-Asian Model—Exotic, Sensual. Outcalls. 917-553-7882

Lugano Swedish Massage—For stress and relaxation. By app't only. 718-639-6482

Body Pampering By Amanda—All CC's. www.bodyheatescorts.com 212-684-8621

LEXINGTON AVE. & 31st
Body Care. Pro Swedish. 212-545-9911

HURRY UP & CALL!!
PLACE YOUR AD IN THE
FALL FASHION
ISSUE
DEADLINE IS 8/17/99 3PM SHARP!
CALL 212-463-0024

John Massages Men—Deep, sensual
satisfying. CC's. NYC cell#: 914-419-011

49TH & MADISON
Affordable/relaxing. All CC's. 212-223-31

Luxurious Bodyrub—By Sensual Swe
Appointment Only. Call: 212-334-7910

Queens Dolls—Bellerose - 718-776-78
& Floral Park - 718-831-9729 11am-7pm

Massage—Swedish/Shiatsu. Body Scru
Facial. Steam/Shower. 212-661-0777

Two Euro Guys Bodywork—New in N
6th Ave. 11am-9pm. 212-279-9514

Diana & Natalie—Elegant Masseuse
Private. Downtown. 212-571-3826

Massage By Couple—Unique In N
Try it! Tantra style. W. 37th. 212-279-3222

Mature, Sensual, Classy Lady–
Elegant, Private, 7 Days. 212-262-4537

Penn Sta., Nice Locale, Swedish—Ti
2am. Studio/hotel/res. Paula: 212-268-2830

MAKI 212-751-5550
Shiatsu. Studio/Residential.

Mature Beauty—Pampering for upscal
men. Private resid. Lyndsey: 212-490-9512

FUJI 212-207-8959
Shiatsu/Swedish. Res/Studio.

ORIENTAL BLUE
7 Days, 24 Hrs. Outcall Only. 212-868-1004

Dina From Paris—From 7am-midnight Exotic massage. App't only. 212-755-2772

IDYLL
The Perfect Private Interlude
212-807-1822

Lee's Studio 54—Best Swedish And Shiatsu. 212-755-7178

East 55th St. Professional Therapy—7 Days. Private. Call: 212-319-1538

LUCKY SALON
Call: **516-696-3628**

Stairway To Heaven—Excellent Body-Work! Midtown Location. 212-307-6645

Midtown's Best Bodyrub—CC accepted. 47th/7th. 212-840-4807 / 718-783-8176

Asian Beauties—By Appointment Only. Midtown East. In/Outcall. 212-505-4190

French Masseuse—By app't only. East Side location. Call: 917-215-0058

Full Body Rub By Daniel—For Men. By Appointment Only. 212-969-9514

3 China Dolls—Elegant And Sweet. Hotel And Residential. 212-717-0933

Francesca—Mature Woman. Grand Central. In/Outcall. 7 Days. 212-644-1794

Kathy From Moscow—Private. From 11am. Midtown. 212-867-3867

Strictly Personals

For advertising information call 212-463-0024

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

lassy, Charismatic, Sensual, Fun—Mediterranean, attractive woman, 5'6", im, international speaker/author, NYer, ow in NC, looking for a single white male, 6' plus, 50s, metaphysical, ccomplished, financially independent... makes healthy choices, loves tux to eans activities and desires a committed elationship. 1306 ✉ ☎

Make Dreams Soar!—With a spiritual, erebral CEO, affectionate, accomplished, eally nice guy, 5'10", very fit 43, with good ooks, passion for life, humor, culture. Seeks bright, sincere woman under 37, for forever. Phone/photo a must. 1359✉☎

Charlie's Top 10—1) Godel's Incompleteness Theorem; 2) shy, sincere, sensitive and honest people; 3) Hempstock and Harvest Fest; 4) mathematics, games and puzzles; 5) liberal politics and Bill Maher; 6) David Copperfield and levitations at the dinner table; 7) TT's; 8) day-trading algorithms and IPOs; 9) Mother Goose and Grimm; 10) moonlight walks, ice cream and pillow fights. Yours? 1302 ✉☎

Slim, Pretty, Authentic—50-plus woman, solid table of contents, seeks sexy, 60s-70s, underloved, educated male, well-groomed/built/spoken, to love after the loving. 1355 ✉☎

Handsome Executive—39, 6', 175 lbs, hazel eyes/brown hair, managing director, healthy, wealthy, wise, athletic (scuba, golf, tennis, skiing, sailing, running, biking), balanced and sincere. He seeks one 28-32-year-old woman who is very smart, attractive, athletic and genuine. She is sophisticated and worldly yet down-to-earth, fun, warm, happy, trusting, trustworthy - and loves NYC, dogs, travel and working/playing hard. She is a great catch, and has it all except the one guy to share it with. Do you know her? The effort of a thoughtful letter with photo gets an immediate reply. 1250 ✉☎

A Passion For Life—Warm, affectionate, open, successful Wall Street professional, 34, 5'6", athletically fit, seeking a beautiful, intellectual, warm, passionate woman, 23-30, who also has a strong sense of adventure. Above all else, the ability to be sensitive and a willingness to be a good listener. Interests include golf, skiing, tennis, rock climbing, movies, travel and great dinners. Note/photo/phone. 1254 ✉☎

European-American Enchantress—Seeks knight in shining armor. She is beautiful, 5'6", slim, warm, traditional yet avant-garde, and will let down her long dark tresses for a true Renaissance man who is 30-40, fit, fun, romantic and ready for adventure and commitment. NY/NJ. Photo/letter. 1342 ✉

Marilyn Monroe Look-Alike—30-year-old, blue-eyed blond, intelligent, charming, kind, caring, mother of beautiful 7-year-old daughter, nonsmoker. Seeks special, marriage-minded man to enjoy together the best love and life have to offer. Willing to relocate. Note/photo, please. 1241 ✉☎

CEO, GQ Type, Seeks Marriage—And family. I am mid 40s (look 30s), green-eyed, dark hair, 6', 170 lbs and fit. I'm kind, warm, witty, world-traveled and ready to become a "we". You are beautiful, 28-38, model-slim, 5'3" plus, strong-willed and a cut above. Photo for reply; will exchange. 1264 ✉☎

Romantic And Passionate Man—38, professional, seeks lifelong romance with female counterpart. I'm bright, warm, affectionate, and not afraid of commitment. 1269 ✉ ☎

Jewish Male, 1958—Seeks a best friend to share Haagen-Dazs, good times, NYC and all that life has to offer. 1239 ✉☎

Seeking 67-Plus Gentleman—Tall, witty, wealthy (European or midwestern attitudes appreciated), for slim, very pretty, upscale, affluent, selective lady. 1294 ✉☎

Weekend With Me In The Mountains—Successful businessman, mid 50s, 6', 190 lbs - likes to scuba, ski, bike, hike, work out, travel. Lives in the country, 75 minutes north of Manhattan. Seeks physically fit, sober woman for fun, romance and potential serious relationship. Photo/note, please. 1338 ✉☎

Compassionate, Attractive—Health-conscious professional female, 41, 5'6", seeks male, 38-47, for fun and possibly more. 1351 ✉ ☎

Beautiful, Petite, Hazel-Eyed Woman—With passionate spirit and active lifestyle, is home listening to Bocelli when she'd rather be talking to an interesting, educated man, 45-60, about movies, travel, golf, art or whatever else we can dream up. Note/photo, please. 1273 ✉☎

Just For Fun—Let's meet and talk. I like good conversation and friendship. I also have a passion for my job, books (business and fiction), NYC, NY Times, theater, film, and you - if you are bright, upbeat, have a sense of humor and are 50-plus. 1311 ✉ ☎

Adorable, Bright, Blue-Eyed Blond—Divorced Jewish female, 40, with 3 1/2-year-old gem. I'm a kind, honest, sensitive, attractive professional in search of a 40-50, Jewish professional male with similar qualities, who is willing to find the American Dream with us. Must love children and dogs. Photo/phone. 1350✉☎

Over Here!—Attractive, professional Christian male, 34, conservative in appearance, seeks serious relationship with a slim, attractive, warm, intelligent, classic woman, 24-39, with good sense of humor, to share weekends in New England, skiing, going to the beach or spending a quiet evening at home. Photo. 1344 ✉☎

Dare To Dream!—With a supportive surgeon/inventor, affectionate, good-looking Renaissance man, 5'10", hard body, 43, into fitness, culture, fun. Seeks bright, sweet woman under 38 for an incredible life. Phone/photo necessary. 1300 ✉☎

Do you feel
YOU ARE TOO PICKY
If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity to meet you unless you call now and become my client. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the ***right*** introduction for you.

Barbra K. Brooks
The Ultimate Service For Marriage Minded Professionals
(212) 753-3003 (516) 889-9058

Sensitive, Unselfish, Romantic—Divorced Jewish man from north NJ, professional, communicative, handsome, young-looking 44, 5'7", 140, dark hair, green eyes - likes walking, talking, holding hands, sharing...theater, movies, dancing, tennis. Seeking slim, attractive, financially secure, single/divorced Jewish woman, 31-44, with similar interests, who can appreciate a true gentleman who knows how to treat and please a woman in all ways. E-mail: raph818@aol.com 1234✉☎

Do You Dare?—Attractive and successful male seeks a very sensuous and adventurous woman for friendship and to explore our wild sides together. You will not be bored! 1270 ✉☎

Single White Male—41, tall, great build, devilishly handsome, extremely wealthy (self-made), generous, romantic, never-married and an ex-athlete who enjoys all sports, boating, scuba and extensive travel. Respondents should be: single, white female (22-33), very intelligent, terrific figure, exquisitely beautiful, exceptionally sensual and seeking a meaningful, mutually beneficial relationship with a dynamic man. Photo is a definite must. No dependents, drugs; nonsmoking. 1363✉

Seeking Assertive Lady—Good-looking, athletic business owner, 42, 5'11", 185 lbs, eager to please, would love to meet a fit, attractive lady who enjoys being pampered. NY/NJ. 1322 ✉☎

Don't Waste Your Time—Single Jewish male, 30s, great-looking/cute, 5'10", 180, smart, soulful, successful, respectful, monogamous, adventurous, articulate, cool and confident - seeks single Jewish female, 30s, who is brilliant, beautiful, slim, together and knows what she wants. Let's exchange photos before we meet; an intense mutual attraction isn't everything, but it's a good start. 1272 ✉☎

Beautiful, Leggy, Slim Blond—Caring professional - enjoys languages, traveling, arts. Seeks established professional male, 40-50, for long-term relationship. 1318✉☎

Delightful Man—Handsome, successful, creative and caring, 40-something man who enjoys both the city and the country, seeks warmhearted woman for lifelong, loving relationship. Photo please. 1284✉☎

PhD, Psychology And Judaism—55, 6', investor, seeks kosher woman. NY/NJ. Photo. 1360 ✉☎

Sailor, Skier—Romantic Jewish male (6', 180), seeking special female (34-42) to share summer sunset sails and winter skiing, traditional (nonreligious) Friday nights/Shabbat, opening night at the opera. You are, like me, playful, with a sense of humor and adventure. Note/photo. 1356 ✉☎

A Maximum-Effort Achiever—Single male with a 29-year multi-agency government career, now starting a publishing company, seeks a female who can meet and deal with government and business executives and professional people, and will be vigorous in support of my well-rounded life effort. The person I seek is interested in children and understands the long-term responsibilities of adults to children. I am 6'2" and 245 lbs; I am well-built, on the thin side. I am currently a resident of Riverdale. 1255 ✉ ☎

Warm Heart, Great Legs—Playful, creative, very fit and attractive, 5'6" blond with dry humor, seeks intelligent, honest man to love and laugh with. Professional, Jewish, northern NJ, divorced mom, 41, appreciates the outdoors, art and living. All backgrounds okay. Kids and dogs a plus. 1265 ✉☎

Beautiful Blond, Blue-Eyed Knockout—Jewish, 5'4", divorced, 41, seeks good-looking, fit, successful man and real person, 38-50, to share life, love and laughter. Photo a must. 1316 ✉☎

Looking For New Start In My 50s—I can be humorous, a good listener, friend - as well as sensuous lover. Tall and handsome... I seek a pretty, unpretentious woman, 42-52. Photo. 1330 ✉

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 f NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orde accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response li is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), ca 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17t St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New Yor Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing NYM Box Number, *the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.*

Intelligent, Responsible—Good-looking and normal CEO, fit and trim, late 40s, upbeat personality, great lifestyle, loves *skiing in the winter, beach in the summer,* and the city all the time - plus tennis, jogging, theater, reading and traveling. Seeking female, mid-late 30s, slim and fit, with style, class and good looks, who enjoys some of the things that I do. A short note and photo would be nice. 1328✉

Ready To Act - Tired Of Waiting—Good-looking teacher, 40s, divorced, auburn hair, dark eyes, *size 8* and in shape, lover of music, movies, good books, life. Would appreciate a fine man to share this with. Single dads welcome. Have car - will travel. 1357 ✉☎

Exceptional Man Desired—Curvy, 25, 125, single black professional female seeks tall, very successful Jewish male, easygoing, sense of humor. Photo. 1244 ✉☎

39-Year-Old Female—Attractive, blond, 5'10", single, never married, looking for kind, conservative Caucasian male, 35-50, with old-fashioned values, pet lover, good ethics. I enjoy living on the north shore of LI, with visits to NYC for opera, Broadway, dining and parties. I enjoy a stroll down Fifth Avenue as well as walks by the beach. Want to share in your interests and have you share in mine. Photo/phone. 1247✉☎

Accomplished Businessman—Successful, sincere, easygoing, single Japanese gentleman, late 40s, seeks warm, fun, *attractive and caring* lady, 20s-*mid* 30s, for genuine and meaningful relationship. Are you a special lady, charming and sensitive, with a good sense of humor? I'd like to share with you dining, dancing, travel and adventure. Personal note and recent photo appreciated. 1277 ✉☎

Former Male Model—Now successful businessman, 37, nice chauvinist with traditional values - desires intelligent, warm, passionate woman, 25-37, for relaxed *dinner, music and boating dates,* possible marriage and children. Prefer long-haired, attractive-figured, Italian/Spanish type - but not that important. Single moms okay. Note/photo/phone. 1304 ✉

North Shore, Elegant Lady—Shapely and sweet, *seeks an attractive,* kind, 65-plus, caring and cuddly gentleman, financially secure, to share a happy, quality life together. 1292 ✉ ☎

Looking For Warm Personality—Down-to-earth, pretty Jewish bride-to-be, early 20s; big heart and traditional values, for 24, seasoned and mature, Ivy League, tall, successful professional male to share a bright future. Note/photos. 1352 ✉ ☎

WOW!!!
Strictly Personals
Summer Sizzler
Use our fabulous **FREE** phone service and we will repeat your ad the next week absolutely **FREE**. That's two weeks of Strictly Personals for the price of one. But there's more! You get to participate in our net service-strictlypersonals.com at no extra cost. That gives you three ways to make that special connection.
TWO FOR THE PRICE OF ONE
Response to our special offer in the Summer Double Issue was so gratifying, we're making this offer through our great Fall Fashion issue which closes August 17th.
Phone: 212-463-0024 **Fax:** 212 462-3595

Sunny Disposition—Beautiful woman (actually true), intellectual, successful, emotionally and financially secure, Jewish (you *needn't be*), *petite*, a youthful 45, seeks her male counterpart, preferably 40-55. No, "counterpart" doesn't mean you have to be "beautiful" too. 1310 ✉☎

Extraordinaire—Outdoorsy, pretty, 40, 5'5", slim, fit, funny, seeking unencumbered, intelligent, stable man, lover, lifemate to share life's pleasures. 1242 ✉☎

Glamorously Pretty—Warm, witty, down-to-earth brunette, 37, single, white, Jewish, seeks genuinely decent, easygoing, very good-looking, single white male, not necessarily Jewish, 38-48, to share occasional elegant dinners, movies, mystery novels, relaxing Sunday drives, and perhaps part of the next century. I live in west Nassau County. Photo/phone/note. 1349 ✉

Manhattan, Handsome Retired Lawyer—6', 175 lbs, brown hair, athletic, 75. Affectionate, gentle, imaginative. Loves humor, racquetball, theater, music, history, reading, ideas, good nutrition. Nonreligious Jewish. Seeks slim, compatible woman, 5'5"-5'8". Photo/*letter*. 1340 ✉

Pretty Woman—Successful in her own line of endeavor, would like to share herself with an intelligent gentleman who *is* equally accomplished in *his* career. For meaningful communication and romantic interludes, 35-50. Photo/note. 1331✉

Autonomous, Slender, Accomplished—Brunette, 5'7", single white female, 50, no children, no mortgage. You are nonsmoking, single, erudite urbanite, progressive-minded, optimistic. For love and friendship. Age and race unimportant. 1299 ✉ ☎

Woman Of Refinement—I am an elegant oil painter looking for a distinguished gentleman under 60 to share a glamorous life of fun and beauty. I would like to find someone of equal attractiveness, goodness, intelligence and affluence as I. Please tell me about yourself in a note, and do enclose a photo. I'll send one to you as well. Thank you. 1293✉☎

Genuine, Bright And Warm—39, handsome, fit, active, successful and Jewish, seeks a similarly special woman. 1358✉☎

Asian—49, caring, affectionate, seeks professional white male - kind, sensitive, funny, passionate man, for commitment. Respond with letter/photo. 1333 ✉

Attractive Arts Professional—G with independent spirit seeks soul ma who is living his passion, 50s plus, f *friendship and adventure*. 1268 ✉☎

Healthy, Wealthy, Wise Guy—Jewis very handsome, seeks bright profession lady, 32-42, wanting marriage an family soon. I am a fantastic stock mark investor, tenured professor, athlete an artist who likes dating a woman physi cian, lawyer, professor, etc. E-mai SHARPGUY4U@aol.com 1361 ✉☎

I'm A Blue-Chip Stock—Looking for a A-plus bond and possible merger. Pretty sensual, vivacious green-eyed blond mid 50s, compassionate and passionate interested in meeting widowed or divorce man who will be my best friend in life Financial planner. 1256 ✉ ☎

Pretty, Petite, Educated Widow—Wit brains and bucks and interesting life, seek man, 60-70, who enjoys opera, concerts theater, travel, city/country. 1249 ✉☎

Blue-Eyed, Tall, Slender—White, early 50s, PhD, seeks educated, considerate, stable, successful male, 48-60. 1303✉☎

Wanted: Best Friend And Lover—Flexible, interesting, successful male, preferably Jewish, 50s-60s, desired for attractive, sensual woman seeking her equal. 1262✉☎

Not A Diva, Not A Princess—Or a "type". Good-looking, grown-up and grounded; an original, with wide-ranging interests, warmth, humor, charm and brains. Loves art, theater, movies, books, good conversation, tennis and travel. Flair for the dramatic; appreciation of the serene - think Matisse and Rothko. Hoping for chemistry and companionship with (fairly) tall, emotionally open "mensch" (of any religion), 50-60ish, who still wants to "go there and do that". Photo appreciated. 1325 ✉☎

Looking For Companionship And Love—Attractive, Brooklyn Jewish female, auditor, wants you: financially secure male, 50-62. 1305 ✉☎

Huggable Great Catch—Handsome, fit, athletic, successful Jewish professional, humorous, intelligent. Seeks classy lady under 46. Phone/note/photo. 1362 ✉ ☎

Golf Man Wanted—Sophisticated, attractive, slim, 5'6" woman, infectious laugh, with lots of love to give. Loves golf, travel, the arts. Seeks successful, intelligent, tall, 48-65, witty man to walk the fairways of life. Phone/photo. E-mail: lmyoung1@aol.com. 1266 ✉☎

New and Improved!
HEAR THE VOICE BEHIND THE AD
CALL 1-900-443-1500
$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.
You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036. (212) 782-8050

oking For Mr. Right—Not Mr. ight. This attractive, successful, fun-ing, New Jersey professional woman, " and in her 30s, seeks her perfect n. I love the beach, great conversations, ging with friends... You're tall, dark d handsome (of course), love to travel s do I), are funny, outgoing, kind, nest, intelligent, successful, active, wish, fun-loving and smart. Dazzle me th your words of wit! Photo too, ease! 8637 ☒

ractive, Quiet Female—Seeking relanship with good man around 50. 1327☒

unning, Curvaceous Teacher—Seeks nsmoking, 48-58, very handsome, ing soulmate. Phone/photo. 1317☒☎

hat A Woman!—Blend of quiet beauty, telligence and charm. I'm 48, 5'5", nd/green, size 6, professional, secure, wish. Enjoy the arts, healthy living d eating, laughs and more. Seek established, fit, calm, caring man, 48-56. uthern CT/NYC. Note/photo. 1251☒☎

hinking How To Celebrate—The illennium? I am. Let's ring in the New ear. Attractive, successful blond - loves nnis, entertaining and travel. Interested meeting successful man (40-55) with nse of humor and zest for life. Note/hoto, please. 1309 ☒

here's The Man—I don't meet every ay? (50 plus.) 1341 ☒

here Have All The (Good) Gay Men—one? Successful ad exec, a young 43, eeks life partner with intelligence, ense of humor, compassion, honesty, mbition and loyalty. Enjoy movies, heater, museums, long walks, quiet eves, un with friends, travel, and the beauty f upstate New York. Substance more mportant than looks. A brief note would e terrific; photo a big plus. 1301 ☒☎

reat Sense Of Simple Style—Good aste, intelligence and humor. Extremely ttractive, trim, fit, upscale and down-to-arth, divorced Jewish female. French ackground. Bilingual. Creative, generous, successful professional. Warm and genuine, interested in people. Good business mind. Loves architecture, landscape, city/country, sensual pleasures, taking photographs, good food/wine, Mozart, x-country. Seeks cultivated, financially stable, fit, 49-65, man who likes his life. 1348☒☎

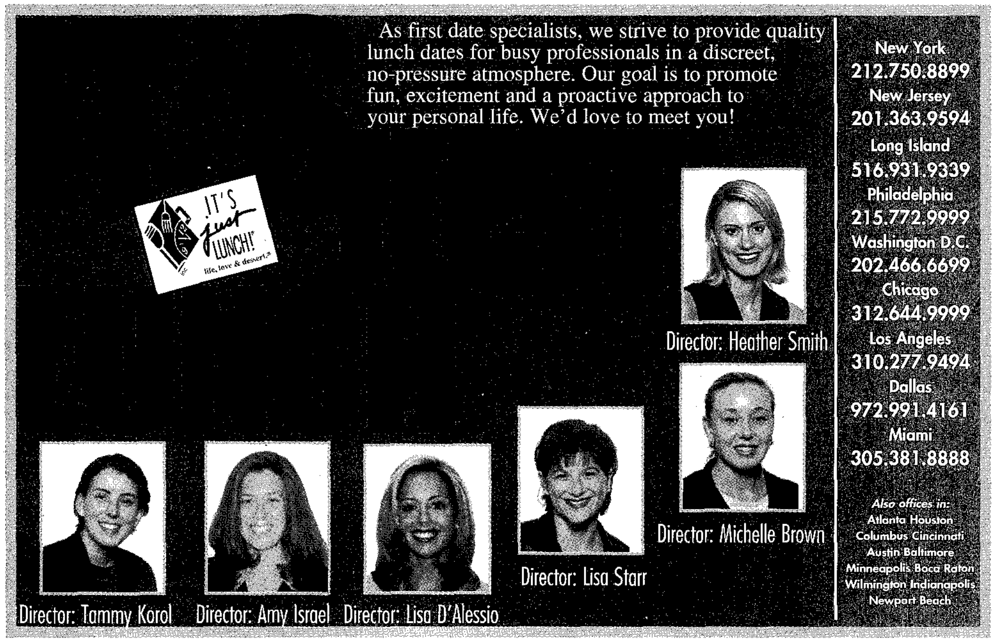
54-Year-Old, Widowed, Jewish—Manhattanite woman seeks best friend/partner to have fun. Avid tennis, golf and opera lover. Grown children - free to finish traveling the world. 1221☒☎

Busy Physician—63, seeks woman - fit, fun, nice, kind, calm, warm, smart. 1308☒

North Shore, Recent Widow—Pretty brunette, 5'5", 125, Jewish. Enjoys high life style, winters in FL and travel. Seeks educated, classy, energetic people person. Golf, tennis a plus. 55-68. 1332 ☒

Looking For A Smart, Sexy Woman?—Very pretty, petite MD who has it all but wants you: a tall, fit, successful professional, 32-45. Photo/phone. 1278 ☒☎

Muscles And Manners Wanted—Are you a cultured, kind, beautiful woman in your 20s or 30s, who agrees that strength is also a feminine quality? I'm a caring, fit, attractive, Ivy-educated Manhattan male who's successful in the corporate world but takes more pride in noncorporate interests such as classical music and literature. Letter/photo/phone appreciated. 1354 ☒


As first date specialists, we strive to provide quality lunch dates for busy professionals in a discreet, no-pressure atmosphere. Our goal is to promote fun, excitement and a proactive approach to your personal life. We'd love to meet you!

New York
212.750.8899
New Jersey
201.363.9594
Long Island
516.931.9339
Philadelphia
215.772.9999
Washington D.C.
202.466.6699
Chicago
312.644.9999
Los Angeles
310.277.9494
Dallas
972.991.4161
Miami
305.381.8888

Also offices in:
Atlanta Houston
Columbus Cincinnati
Austin Baltimore
Minneapolis Boca Raton
Wilmington Indianapolis
Newport Beach

Director: Heather Smith
Director: Michelle Brown
Director: Lisa Starr
Director: Tammy Korol
Director: Amy Israel
Director: Lisa D'Alessio

Good Man Wanted—Attractive, slender, warm, down-to-earth professional woman who likes the outdoors, bicycle rides, baseball, hockey, movies and travel, wants to give her heart to a kind, caring man in his 40s, with a sense of humor and a desire to fall in love. Note with photo appreciated. 1329 ☒

Flawed Gem—Seeks male counterpart, 65 plus, sharp wit, keen mind. 1335 ☒

Porsche Qualities—Refined and elegant, with plenty of torque to make your heart skip a beat. Beautiful lines, with an equally beautiful interior. Looking for the man of my dreams to share the thrill of the curves and the serenity of the long straightaway. Must come standard with a great sense of humor and sheer devotion to living life with much joy, fun and integrity. Please respond with a list of options and photo, vintage 1955-65. 1337 ☒☎

Exuberant Entrepreneur—Seeks lady love. I am looking for one special woman who is attractive, confident and successful. My flair, panache and zest for life have catapulted me to the pinnacle of business success, and now I'm ready to share it all. There isn't anything I wouldn't do to make my special woman's dreams come true. Don't let this opportunity pass you by! Respond soon, and be sure to send a recent photo. 1275 ☒☎

Sophisticated, Shapely, Gentle—Terrific athlete, excellent physical shape, very attractive, well-educated, cultured, well-traveled, stylish, tall Jewish lady, seeking kind, cosmopolitan, successful gentleman (40-55). 4.0 tennis player/avid skier is a plus. Honesty/sincerity/kindness is your real advantage. 1315 ☒☎

Gentleness Of CA In NY—Happy, engaging, 5'10", 32, thin woman; attractive, dark hair and eyes, light complexion, with distinctive profile. Loves horses, fashion, to ski, and music. Seeks 31-45, dynamic professional male for possible serious relationship. Send photo. 1321☒

Slender, Sensitive—Single Jewish female, 40s, 5'8", long brown hair, brown eyes. Loves to dance, loves animals and the oldies. Wanted: single Jewish male, 40-55, above 5'10", fun, romantic and looking for a long-term relationship. 1296 ☒☎

Upbeat Pretty Nurse—Widow, Jewish, 5'6", warm, seeks male, 50-60. 1346 ☒☎

Your Mom And Dad Would Love Me!—Handsome, successful, fun-loving Jewish male, just turned 40, 5'10", 170 lbs, athletic, Ivy League, sincere, giving, romantic, never married, seeks sweet Jewish female, to mid 30s, for marriage/children. Note/photo, please. 1274☒☎

Divorced Male—Attractive, successful attorney, 48, seeks warmth, romance and companionship with female, 35-45. Enjoys laughter, travel and life's simple pleasures. Photo, please. 1285 ☒☎

Lawyer—48, writer, single, Catholic, slim, funny male - likes politics, Irish and classical music. Seeks female, 34-49. Photo and phone. 1235 ☒

A DIVINE PARTY

NEW YORK STRICTLY PERSONALS AND USA FILMS

WEDNESDAY, AUGUST 18TH
6-9 P.M.
DIVINE BAR
55 Liberty Street
Space is Limited to 300 only

Divine Bar

$15 gets you a complimentary glass of Divine Wine, passed hors d'oeuvres and a "25% off" coupon for a Strictly Personals ad. Mix. Mingle. Have a divine time!

Reserve your ticket now. Tickets will be mailed to you and your name will be at the door. Send $15 to: NEW YORK Magazine Party, 249 West 17th Street, 4th Fl., New York, 10011. Questions? 212-462-3371.

The first 50 men & women to R.S.V.P. by telephone will receive a free movie pass (admits 2) to:

THE MUSE
ALBERT BROOKS SHARON STONE
ANDIE MACDOWELL and JEFF BRIDGES

Getting there is easy. Take the "E" train to the World Trade Center. Walk 2 blocks south on Broadway. Turn left onto Liberty Street.

Party is this Wed., for late-breaking info call our Partyline.

Strictly Personals

NYMessage

Saturday, July 24, Uptown #4 Train
I was on my way to the zoo - you were on your way to Bloomingdale's.
In NY For Your Mother's Wedding
(Getting married again at 50!)... You mentioned you drove a trailer, so you're always on the road - currently reside in VA but visit NY often. We spoke a bit... There wasn't much time. You had to get off at 59th St. You wanted to say more...You liked my hair. 1198 ✉

Yeah Roddy & Alex!

we will miss you!
love, Sarah, Laurie, and Aaron

Delta Shuttle, Boston-NY, 7/5, 12:30pm You: greying hair, socks with earth sandals. We: on taxi line. Your cab arrived just as you seemed about to speak. If you wish you had, I wish you would. 1248 ✉☎

Beautiful, Smart, Sincere Lady—5'7", 43, long red hair, green-eyed professor, loves music and travel - seeks intelligent, kind, funny professional man. 1226 ✉☎

Bahamian Royal Family—Pretty, refined, young 40 heiress seeks tall, handsome, secure gent. 1320 ✉

Clean-Cut With A Wild Side—More liberal than conservative, 30 years old, 5'6", 175, brown hair, hazel eyes. Into music, movies, good food. Animal lover... and massage. Not a sports freak, but into fitness and body building. Looking for an attractive white female, 25-35, to build a life together with. 1233 ✉☎

Beautiful Inside/Out—5'3", auburn hair, romantic - loves family, friends, dining out, cooking, walking, movies, travel. Looking for the same in a grownup man, 48-58, who wants a real relationship. Photo, please. 1353 ✉

Introspective Jewish Male—45, easy on the eyes, seeks compassionate, spiritual, playful Jewish female, 35-46, who likes the written word, nature, culture, learning, thinking and laughing. 1336 ✉☎

Wanted:—Good-looking white male, 37-50, who's successful, sophisticated, in great shape, financially secure and emotionally available. Must have a great sense of humor (laughing is very important to me), and must enjoy adventure and romance as well as the finer and simpler things in life. I am all of the above and more. I'm a very attractive blond, blue-eyed woman who's vivacious, sensitive, fun, loving, intelligent, sensual and passionate, who wants to find you. Note and photo, please - will reciprocate. 1313 ✉☎

Exotic, Sensuous Latin-Italian—Female, educated, passionate, ready for love. Be nonsmoker, 40-60. Photo. 1297 ✉☎

You'll Need Running Shoes—To keep up with this sassy, spirited woman, 35, 5'9", fashion designer, who's into home renovation, golf, tennis, and rolling out homemade pasta. Sense of humor and adventure required. 35-45. 1339 ✉

Wanted: One Soul/Lifemate—For this Jewish female, 42, 5'3", youthful beauty, big dark eyes, radiant smile, slender, very athletic doctor with a heart that is sweet and a realness that is refreshing. Seeking one good Jewish male with depth and integrity, who is thoughtful, fun-loving, athletic and expressive, late 30s-early 50s, to share interests, affections, passions... for marriage, possibly children. 1323 ✉☎

Athletic Lawyer—Handsome, 49 (looks younger), blond/blue, athletic build, enjoys tennis, golf, biking, books, museums, classical music. Seeking attractive, athletic lady, 30-45, under 5'7", nonsmoker. Photo/note. 1326✉☎

My Friend Is Amazing!—She's a smart, attractive, athletic professional with a truly great sense of humor. Softball, movies, street fairs and ethnic foods are just a few of her interests. Low-maintenance with high standards, she's turning 40 - *and you could be the ideal present!* In return, you'll meet someone warm, generous, adventurous and family-oriented; playful, but capable of deep conversation; you make her laugh, she'll make you think. If you're attractive, athletic, 5'10" plus, quick-witted and a great conversationalist, you don't want to let this one get away! She'd never do this for herself. Help me prove it was a good idea. Original note/photo. 1324 ✉☎

Share The Joys—Of a romantic coun inn, a picnic by a waterfall. I have writt numerous articles on how to enjoy plac close to NY. Due to an eye problem, can no longer drive. I am looking for young lady in her 50s who likes to dri and explore. I am 58 years old, Jewis a widower. 1343 ✉☎

Eyes Wide Open—Looking for succes ful, handsome Jewish male under 4 to share romance, laughter and happin with a very pretty blond, 5'2", teach 29. Let's talk. 1282 ✉☎

Beautiful Dark Eyes—Model-slim figu pretty brunette, 41. Warm smile, no B no pretense. Insightful, clever, creati professional. Also fiction writer, goo storyteller. Strongly appreciates beaut simplicity: walking through cities at nigh rollerblading in the morning, eating dinn at the counter, aimless days wanderin bookstores, sitting in the rickety chai in small Grecian ports, bicycle ridin anywhere, Off-Broadway. Does museum in one hour max. Dislikes malls. Believ in making your best effort. Seeks 43 plus man: intelligent, nice-looking, verba happy in his work, 5'9" plus. 1281✉☎

Aspires To Be Boring, But Misses— *No Hamptons, no Ivy, no fine dinin* needed! Wanted: a true mensch, widowe - as I have been, over 6', 52-64, stron of mind and body, enormously patient tolerant, attractive, imaginative. Thi woman: high-strung, quirky, interesting Israeli, photographer of children - wit 4-year-old son, reader, filmgoer.. most of all, woman of strong emotion Ready to try once more with a humorous big-hearted soul. 1307 ✉

Assortments

HAPPY ENDING Meet pretty, educated Asian ladies. Party, 8/21, 8pm, **Rebar**, 127 8th Av/16th. **212-321-2738 / www.nycparty.com**

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

LOA—Prof'l men/Asian/Latin/European ladies. **Party**, Sat., 8/21, **Amish Cafe**, 130 Cedar St. **roseworldwide.com 212-986-8590**

MARION SMITH PROF'L SINGLES Wed, Aug 25, 6pm, LE BAR BAT, $20 w/ Drink & Buffet, 311 W.57 St. **212-944-2112**

WWW.JEWISHSERVICE.COM—Best Website For Singles. Free Membership!

Yes, we get men and women.
Yes, people do meet.
Yes, you'll have a great time.
LABOR DAY SINGLES WEEKEND,
September 3-6
The New Nevele Grande
Toll Free 1 (877) NYSINGLES

A+ Rating! Int'l Singles Russian, Jewish and European ladies in NY. **212-736-6870**
Cocktail Singles Party, Sat., Aug 28. $25.

Singles Party, Sun, 8/22, 7pm—Meet Russian and European ladies in NY. **La Maganette** 825 3rd Ave/50th **212-271-5917**

WWW.PETLOVERSUNITE.COM—Unique Dating Service.

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. Info: **cxrds@aol.com** or **212-972-3594**

Date Someone New
Call and hear 1000's of voice personal ads for free!

Two Week Trial Only $19.95
Exp 8/31/99
FREE CALL
212-987-7000
THE RELATIONSHIP LINE

Singles Brew Cruise—Mondays, 7pm, $25pp, Chelsea Brewing Co: **212-532-8887**

LIFE EXISTS AFTER 40™
Saturday Gala Dinner Dance, 8/21, 8pm
Bora, 179 Madison Ave. (33rd & 34th).
Dinner Buffet, Trio. $20. RSVP. **779-0642**

SEAPORT LECTURES
Journey into Jewish Mysticism under the open skies overlooking the water, every Wed, 8-9:30pm, 7/7-9/1, Pier 17, behind "Limited Express". Free refresh. and food for thought. **718-467-5519**

Int'l Match NY—Meet attractive Chinese, Japanese, Korean women. **212-787-6579**

19th ANNUAL JEWISH SINGLES
Labor Day Weekend
Fri, Sept. 3 - Mon, Sept. 6
$265 - $300 pp Inclusive.
Join Hundreds of Singles at
"Y" CAMPS, In Beautiful Pocono Mts.
(Canoeing Down Delaware, Jet Skiing, Pool, All Sports, Mt. Biking, Ballroom Room Dance Instruction, Prof'l Entertainment, Cookouts, etc.)
For More Info & Brochure, CALL
800-776-5657 x126 or 973-575-3333 x126

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
1-888-408-CMLE www.cmle.com

JUDY THE DATING EXPERT
• Seen/Heard On TV & Radio •
Call: **212-924-4440**
"New York's Most Ethical Matchmaker."

Perfect Partners™
Voice personals for gays & lesbians seeking lasting relationships
— FREE CALL —
212-987-6400

Tavern On The Green!
Wed, 8/18, 6-12am, $20. 28-49. DJ, Dancing. 800+ expected. **212-249-3636 www.nysingles.com**

'SMART IS SEXY'
For graduates and faculty of the Ivies, Seven Sisters, MIT, Stanford, Northwestern, UC Berkeley, Johns Hopkins, U of Chicago, medical schools. Over 3,200 members. **The Right Stuff: 800-988-5288**
www.rightstuffdating.com

Ivy League & One Step Down—Meet grads & faculty of schools such as Tufts, MIT, Wellesley, Brandeis, Harvard, BC, Clark, Berkeley, NYU, Wesleyan, Brown, Columbia, and Stanford.. **GOOD GENES**
www.goodgenes.com 617-247-3232

Upscale Jewish Introductions by Shoshana
Est. 15 yrs. Personalized, confidential.
Photos avail. Fee quoted. **718-275-8000**

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

Christian Singles Dating—NYC, West., CT Matchmaker. Only $75. **800-562-5459**

Meet Attractive, Educated—Chinese and Japanese women. Call 1-7pm: **212-714-3548**

SINGLEFACES 732-462-2406 NJ's Largest Dances. Friday, 8/20, 9pm at **PALISADIUM**, Ft. Lee, mins from GWB.

Art Lovers Exchange—Links Single Lovers of the Arts! National. **800-342-5250**

The Singles Network—Intros for prof'ls. Westchester & CT. Est 1983. **914-946-1801**

.com directory

.advertising

www.aimadvertising.com
Imprinted Products - Mugs - Hats - Pens - Shirts - Etc.

.community

www.bring-them-home.org
Please help free Americans being held
hostage in Columbia, South America

.dating

www.goodgenes.com
Ivy League & One Step Down!

www.mchatfieldltd.com
We Introduce the People of Style and Substance

.directory

www.eyecaredirectory.com
Free search for an eye-care provider in your area.

.health and beauty

www.shoppharmor.com
Save Everyday! Heath & Beauty Care Products Plus More!

www.spacadet.com
Bodycare to Share!

.help wanted

www.fashionjobsny.com
Classified Ads for the Fashion Industry.

.home

www.textileshop.com
Home Fashions at Everyday Low Prices! Free Delivery!

www.tartanpartners.com
Unique Accessories for Kitchen, Bath, Bedroom,
Nursery & Furniture. Online Catalog. Ship Promptly!

www.redecorate.com
Use-What-You-Have Interiors • Only $295/rm

www.billowingdesfengshui.com
Interiors - Feng Shui • Residential & Commercial

www.klearview.com
Lowest Prices on Air Conditioners, Appliances & TVs!

www.nobigdealdecorating.com
Steve Lyons - NY's Most Popular Budget Decorator!

.kids

www.scarsdalechildsplay.com
Our Toys are as Special as your Kids!

www.clownmagicnyc.com
Our Performers Always Bring Their "A" Game.

.party service

www.nyctreasure.com
Manhattan Treasure Hunt•Outdoor Fun•Kids/Adults/Biz

www.hollywoodpop.com
Global event production, entertainment, decor & more!

.real estate

www.hamptonrental.com
Year-Round Hampton Rentals For All Occasions!

.recreation

www.clubgetaway.com
Camp for grownups

.telecommunications

www.tbrc.com
Low int'l rates for cellular/pcs phones, +5.9¢ long distance.

Drive more E-business your way with NEW YORK Magazine's user-friendly .com directory.

With over a million affluent readers, NEW YORK Magazine leads the field in retail advertising because we deliver both store traffic and sales.

Just THINK what an ad in NEW YORK could do to drive traffic to your website!

.com directory is featured weekly. Call Tuesdays to appear on Monday.

For more information or to place your cost-effective listing, give Kris Cappadona a call at

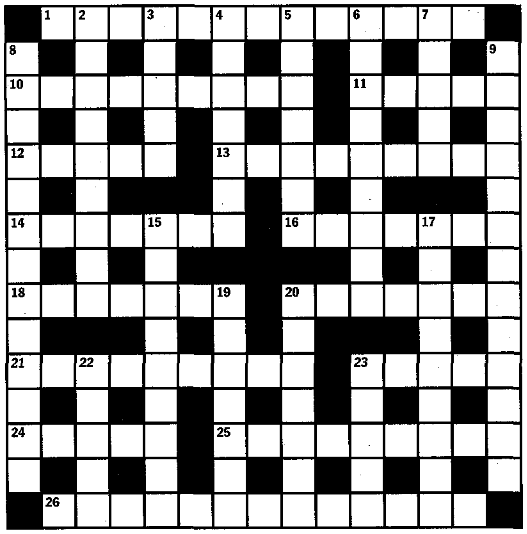
212-462-3319 or fax: 212-462-3595

*Sources: 1999 Spring MRI; 1998 Summer MRI

The ‘Guardian’ Crossword

ACROSS

1 Scottish meat supplier with dancing bear needs a gun. (8,5)
10,11 Where a dentist looks dejected? (4,2,3,5)
12 Won’t work inside and is paid less. (5)
13 Name raised during boy’s visits. (5,4)
14 Agreed to have front removed as going in to be oiled. (7)
16 Sink? Isn’t that where you keep the coal? (7)
18 Stupid fellow sits around but helps. (7)
20 Irritate worker by dashing. (7)
21 Speed with which she’s stain removing. (9)
23 Caught one boy embracing heir. (5)
24 Providing two articles brought back from an army canteen. (5)
25 I’m Peter and I’m broadcasting when it’s best to advertise. (5,4)
26 Hide tube after work. (2,11)



DOWN

2 We brides solved about fifty puzzles. (9)
3 One manages to go round derelict buildings. (5)
4 Tempted to stop introducing twitching egghead. (7)
5 Old record players need leads without plug. (7)
6 Halfwit dead from the neck up? (9
7 Grab union leader and spur production! (5)
8 Saying something else old lady tak joint of meat to counter. (6,7)
9 People have to be trained to use it from coast to coast. (7,6)
15 Slight trace in cup is so unusual. (
17 It takes one Devon banker to stan against established practice. (9)
19 One of the high points of religion? (7)
20 Drive in silence, being out of breath. (7)
22 Military hat has turned up all right. (5)
23 Deal with as far as diocese to begi with. (3,2)

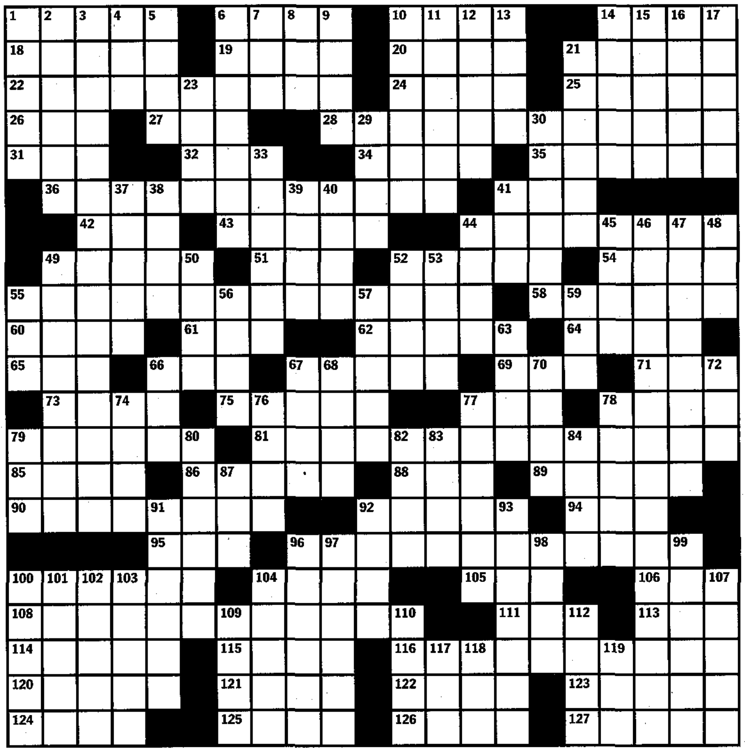
‘Shakespeare Goes Driving’: ‘Cue’ Crossword • By Maura B. Jacobson

ACROSS

1 Rite site
6 Hi or ’bye, to Dino
10 Stumbling block
14 Bargain-hunt
18 Frontiersman’s knife
19 Gwen’s “Damn Yankees” role
20 Negri of the silents
21 Glittered
22 Car-buyer’s requirement: “Julius Caesar”: I, 2
24 Lion’s greeting
25 Start of a toast
26 Smoker’s evidence
27 Boxers’ stats.
28 How I bought my car: “Henry IV, Part I”: I, 2
31 Corp. VIP
32 Kind of tent
34 Beatles’ second movie
35 Comes to fruition
36 Rental car for the Hamptons: Sonnet 18
41 Debate side
42 Scandinavian carpet
43 Rubbernecking
44 Cowboy, familiarly
49 Houston baseballer
51 ——-Magnon
52 Evade duties
54 Forte, in music
55 Not speeding: “Love’s Labour’s Lost”: II, 1
58 West Point gesture
60 Gums it up
61 Actor’s signal
62 Pedaled
64 Diana of “The Avengers”
65 Bikini half
66 —— Borch, Dutch painter
67 Hindu societal class
69 Genre
71 Paul Newman film, 1963
73 Not anear
75 True’s alternative
77 Antelope who doesn’t sound old
78 Regretted
79 Elevate
81 React to high car costs: Sonnet 30
85 Correct the text
86 Occupy the throne
88 Louis Quatorze, e.g.
89 Roof overhangs
90 Kiss
92 Give a push from below
94 Phone-button 8
95 Stop —— dime
96 How to change lanes: “King Lear”: II, 2
100 Landed a blow
104 Actress Neuwirth
105 Druggists’ org.
106 San Francisco Hill
108 Driver’s noisemaker: “As You Like It”: IV, 2
111 Freezer output
113 20th C. global conflict
114 Schisms
115 Length times width
116 Like every Ford Escort: “Midsummer Night’s”: V, 1
120 Unmoving
121 Brand of champagne
122 Robe for Claudius
123 Yucatan Indians
124 Taj Mahal city
125 Terminates
126 Audi rival, abroad
127 —— as a fox

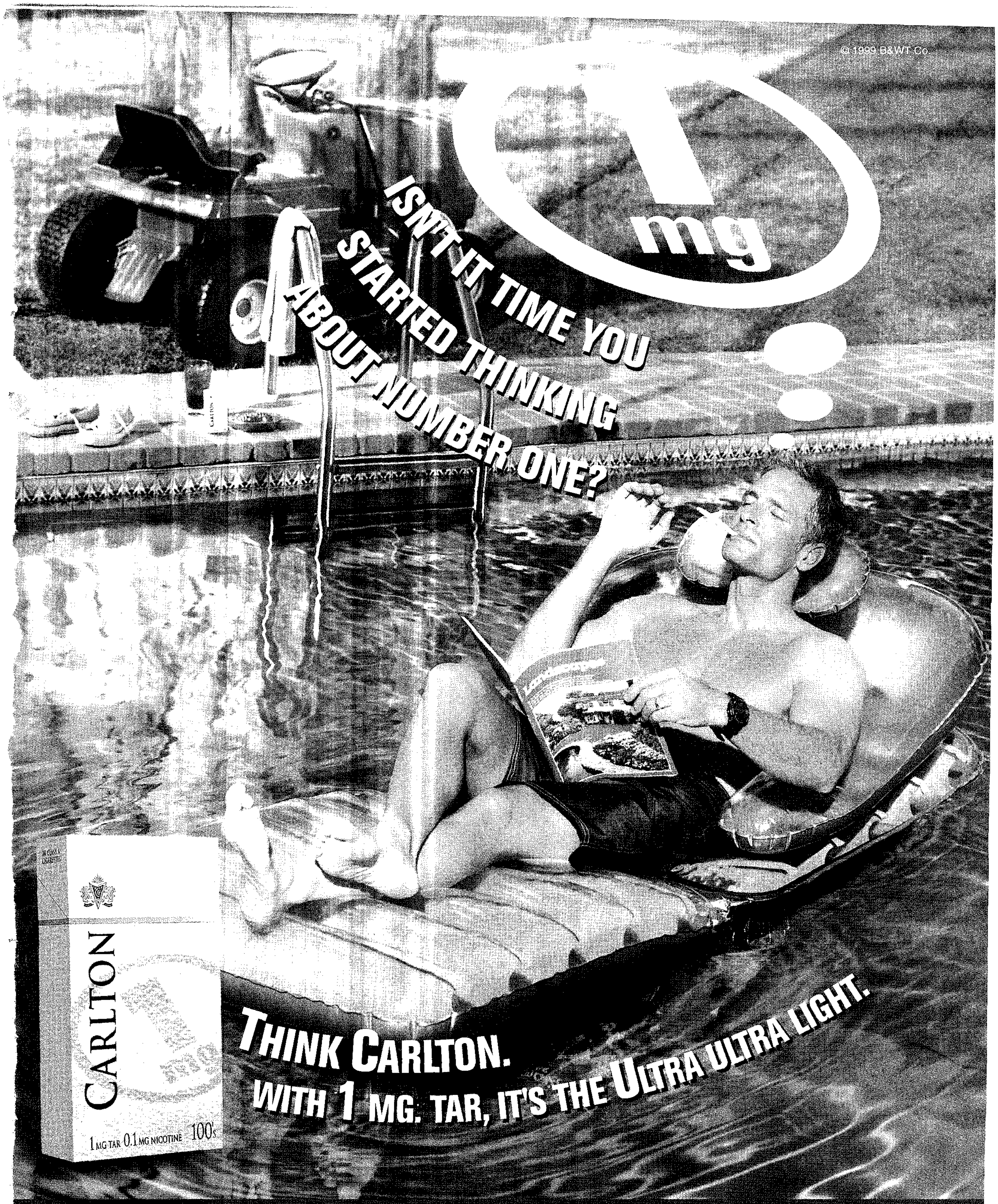
DOWN

1 Bric-——
2 Unleashes
3 Gridlock backups: “Romeo & Juliet”: Prologue
4 Sight a gun
5 Give off a high odor
6 Shutting-down procedure
7 Debtor’s chit
8 Math. course
9 Honolulu’s island
10 Binges
11 Soup ingredient, often
12 “. . . —— unto my feet”
13 Indiana city
14 Bo-Peep’s loss
15 “Golden” Mongol group
16 —— a million
17 Nudniks
21 Slang for a psychiatrist
23 Opposite of yep
29 Nappy type of rug
30 Earthenware vessels
33 Source of the id and ego
37 Legends
38 French husband
39 Capri coins
40 Chemical compound
41 Mongrel
44 Take the bait
45 “ —— Want for Christmas . . .”
46 Roads with potholes: “Richard II”: II, 3
47 Make a better conjecture
48 Verse form
49 Bombing attacks
50 A single time
52 Bashed, old-style
53 Boy Scout outing
55 Spider’s “parlor”
56 Street gang’s territory
57 Creator of Hedda Gabler
59 Biblical refuge
63 Sup
66 Capote’s nickname
67 Plumbing woe
68 Strong —— ox
70 De —— (posh)
72 Ike’s monogram
74 Aleutian outpost
76 Femme’s friend
77 Japanese party girl
78 Variety show
79 August zodiac sign
80 High jinks
82 Suffix for beta or cyclo
83 Owls do it
84 Walkway
87 Incoming-flight abbr.
91 Grasshopper’s kin
92 Brother, to Uncle Remus
93 Like a representative example
96 Tittered
97 German subs
98 City south of Fort Worth
99 Nonfattening, for short
100 Narrow groove
101 Inanimate object
102 Send for a second opinion
103 The “U” in UHF
104 Colleague of Keats
107 Itsy’s go-with
109 No longer wild
110 U.S.-Eur. pact
112 Jane Austen novel
117 Cut off, as branches
118 Neither sml. nor med.
119 Ballet step



Solutions to last week’s puzzles appear on page 90.

© 1999 B&WT Co.


1 mg
ISN'T IT TIME YOU STARTED THINKING ABOUT NUMBER ONE?
CARLTON
1 MG TAR 0.1 MG NICOTINE 100's
THINK CARLTON.
WITH 1 MG. TAR, IT'S THE ULTRA ULTRA LIGHT.

1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method. Actual tar and nicotine deliveries will vary based on how you hold and smoke your cigarette. It is not our intention to suggest that a 1 mg. "tar" cigarette is safer than other cigarettes. For more information, contact www.bwtarnic.com

www.brownandwilliamson.com

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

PRÉCISION
PRÉCISION
HYDRAMAX
BALANCED HYDRATING GEL
CHANEL
PRÉCISION
LIFT SÉRUM
EXTRÊME
ANTI-WRINKLE
FIRMING COMPLEX
CHANEL
PRÉCISION
RECTIFIANCE
DAY LIFT REFINING CREAM
SPF 15
CHANEL
PRÉCISI
LOTION TENDR
SOOTHING TONER
CHANEL
PRÉCISION
SOLUTION
DÉSTRESSANTE
CALMING EMULSION
CHANEL
CHANEL

YOUR SKIN IS AS INDIVIDUAL
AS YOUR FINGERPRINT

The freshest, healthiest, youngest look
possible demands precise skin care.

Introducing PRÉCISION,
a new generation of skin care
uniquely effective for your skin.

All PRÉCISION products are Sensitive Skin Tested
Allergy Tested • Dermatologist Tested
Comedogenicity Tested

©1999 CHANEL®, Inc. PRÉCISION®, LIFT SÉRUM®, HYDRAMAX®, RECTIFIANCE®, ®

PRÉCISION

at
SAKS FIFTH AVENUE 800-330-8497 x2151